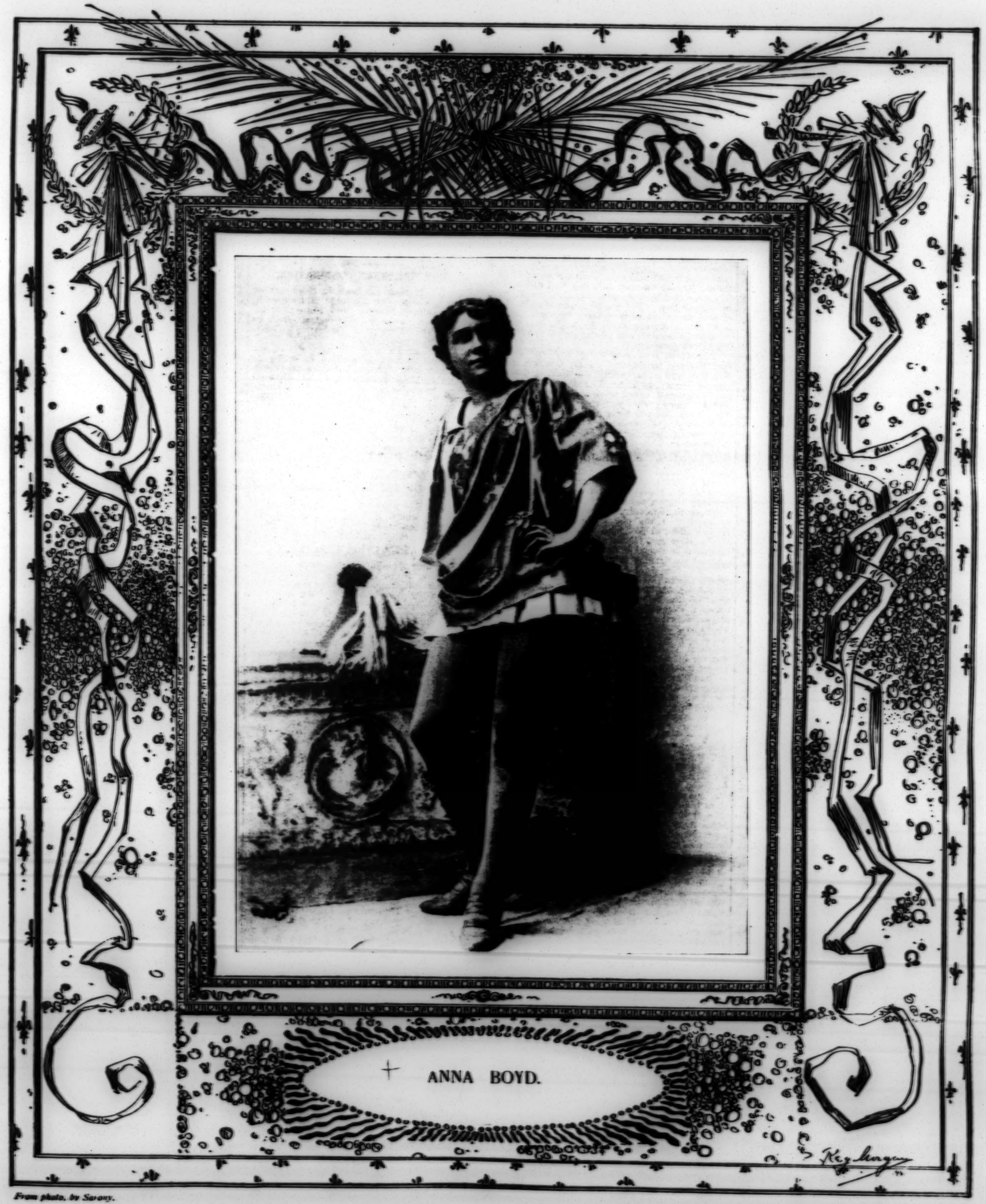
TWENTY-FOUR PACES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXIV., No. 872 NEW YORK: SATURDAY, SEPTEMBER 14, 1895. PRICE, TEN CENTS.



ANNA BOYD.

From photo. by Savony.

MIRROR INTERVIEWS.

From photo. by Prince.

Augustus Pitou.

Augustus Pitou has had a varied experience both as an actor and manager. He is equally efficient before and behind the curtain, and has all branches of the theatrical business at his fingers' ends. He not only directs the business affairs of his companies, but also directs the rehearsals of every new play he produces.

The following interview with Mr. Pitou took place in his private office at the Grand Opera House:

"Please outline your career."

"I was born in New York in 1843, and my first inclinations were for a life on the rolling sea. After sailing all around the world, and being shipwrecked several times, I came to the conclusion that dry land was good enough for me. Being of a romantic turn of mind, I turned to the stage for an occupation.

"When and where did you make your debut?"

"I made my first appearance on the stage in 1867 at the old Winter Garden Theatre with Edwin Booth. The role I assumed on that occasion was the Priest in Hamlet. I was next cast for the Page in Romeo and Juliet, but the burning of the Winter Garden brought the production to a short stop. It was on account of the interference in the production that Mr. Booth chose Romeo and Juliet to open his own theatre in Twenty-third Street in 1869. Mary McVicker was the Juliet to Booth's Romeo. I was cast for the part of the Prince which led to an embarrassing occurrence on the first night. The Prince, as you know, has a grand entrance in the first act to quell the fight that has broken out between the Capulets and Montagues. Owing to a resemblance I bore in form and face to Edwin Booth, the audience mistook me for the great tragedian, and gave me a tremendous reception. The papers noticed the occurrence at considerable length the next morning, and I thus gained a good deal of unsought notoriety, as Edwin Booth's double."

"Where did you act during the interval of the Winter Garden fire and the opening of Booth's Theatre?"

"I served my novitiate at the Walnut Street Theatre in Philadelphia which was being managed at the time by Edwin Booth and his brother-in-law, John Sleeper Clarke. I was engaged as utility man, but was soon advanced to walking gentleman roles. While at Booth's Theatre in New York I was cast for such roles as Horatio in Hamlet, King Louis XIII. in Richelieu, Malcolm in Macbeth, and acted all sorts of other parts with the various stars that appeared at the house from time to time. There were never any finer Shakespearean revivals than those produced by Mr. Booth at his own theatre. New York was not as large a city as it is to-day, and Mr. Booth was simply ahead of his time. If New York had had the same theatrical patronage as London, Mr. Booth's revivals would have been as successful from a box-office standpoint as those of Henry Irving were in England. In my opinion they surpassed Mr. Irving's Shakespearean revivals in histrionic and scenic merit. They were simply marvels of artistic achievement."

"How long did you remain at Booth's Theatre?"

"For three seasons. After that I went on the road with a comedy organization under the management of Mark Smith and Hart Jackson. I was engaged for leading business in the old comedies. The tour lasted three months. Then I was engaged by Lawrence Barrett for the splendid stock company he organized at the New Varieties Theatre in New Orleans, now known as the Grand Opera House. The company included Lawrence Barrett, George Clarke, Frank Murdoch, George Holland, Tom Hinds, John Howson, Dominick Murray, Stuart Robson, Virginia Dargon, John Selden, Ione Burke, Rosa Cooke, and Jennie Murdoch. I remained for twelve years on the stage. At one time I was leading man for John T. Owens. I also supported Madame Janauschek, Adelaide Neilson and many other stars."

"Did you not achieve some reputation as a sword swallower?"

"I thought that had been forgotton long ago. That's one of the things, I suppose, a man cannot live down. That reputation was thrust upon me. I was a member of the company traveling on John A. Stevens' circuit of Kansas City, Omaha, St. Joseph, Leavenworth and Fort Scott. The company was not overburdened with wealth. It was a common thing to exchange wigs. A sword was a positive luxury, and I happened to own three. Well, in making the circuit we decided to stop over and give a performance at a little place where no company had appeared for a year. There was no railroad running to this place, so we took the stage. The whole village seemed to have assembled to await our arrival. Various comments and conjectures were made as to what parts each member of the company would probably act, and as I alighted from the stage, guarding my three swords with jealous care, one of the youngsters shouted with gleeful enthusiasm, 'Dere's de fellow what swallows de swords.' Ever afterwards I was known to fame as 'Gus. Pitou, the sword swallower.'"

"What was your first experience in management?"

"My first venture in management was when I took the Danicheffs on the road. I failed to make money with the tour, so I changed my policy and undertook to manage Texas Jack and similar attractions, and with profitable results. After that I leased the Grand Opera House in Toronto, and managed it for three years. It was during that time that the entire house burnt down and was rebuilt in fifty two days. Subsequently I returned to New York and was appointed business manager of the Fifth Avenue Theatre for John Stetson. Shortly afterwards I was managing both the Fifth Avenue and Booth's Theatre on my own account."

"Were you not at one time the manager of Joseph Murphy?"

"Yes; he was one of my first stars, and I did my utmost to make his tours successful. After awhile he imagined that he had no competitor as an Irish comedian, and that good management was of secondary consideration. Then I began to look about for a competitor and discovered a younger and more attractive rival, and everybody knows of W. J. Scanlan's success and popularity. I managed Scanlan for seven years, when he broke down, and met with his pathetic fate. He is at present a hopeless wreck at Bloomingdale Asylum."

"What other stars have you managed?"

"I managed Rose Coghlan for three years, and Robert Mantell for five years. Chauncey Olcott as you know, is still under my management, and is very popular throughout the country."

"On what plays have you collaborated?"

"I wrote The Power of the Press with George Jessop and Across the Potomac with Colonel Alfriend. I also collaborated on The Irish Artist with George Jessop, and supplied the plots for Mavourneen and Myles Aroon."

"Tell me something about the stock company you managed three or four years ago."

"That was in the nature of an experiment to see if a traveling stock company would prove a paying investment. After a fair trial I became convinced that the only practical method of sending a play on the road is to select a suitable cast from the most available talent in the market. That is the prevailing tendency at present. There is no doubt that the stock company is an excellent system for the training of young actors, but it is not the best means of casting a new play. No matter how versatile the performers of a stock company may be, the manager is apt to find after producing the piece that certain personalities don't fit."

"Then you don't think there is a tendency to return to the stock company system?"

"No; I think that the larger cities like New York and Chicago will continue to support one or two stock companies, but, in my opinion, the combination system will not be revolutionized in a hurry. In the old stock days the company would often rehearse a new piece from a skeleton manuscript. The traveling star would merely send on the parts of the piece, omitting to send his own part, for fear the manager would copy the manuscript. You can imagine how absurd these rehearsals were when we merely had the cue lines of the star part, and had to conjecture what had been the purport of the lines preceding our own. The vaunted ensemble acting of the stock company system became, under those circumstances, a delusion and a snare."

"What plays did you produce with your traveling stock company?"

"I produced A Modern Match, by Clyde Fitch; Her Release, by Edward Cadol; Geoffrey Middleton, Gentleman, by Martha Morton, and A Loving Legacy, by Fred. W. Sidney. The company contained a splendid array of histrionic talent. Among the performers were W. H. Thompson, Minnie Seligman, Nelson Wheatcroft, William Faversham, Adelaide Stanhope, Jane Stuart, George W. Leslie, Ida Vernon, J. W. Shannon, Vida Croly, George Backus and others. The performances were highly praised by the critics, but the venture was not profitable. My salary list, as you may readily conceive, reached a formidable figure, and the company were engaged for the entire season. Now, this only emphasizes the advantage of selecting your company to suit the requirements of each production. If the play makes a hit the manager can afford to pay high salaries to his principal performers. If the play fails he gives the company two weeks' notice, and is not under contract to continue a losing venture."

"Shall you produce any new plays at the Grand Opera House this season?"

"No, my bookings are all traveling combinations of the best class of attractions. I have taken a five years' lease of the Grand Opera House, with the privilege of five years' renewal. The house has been renovated, and the stage has been provided with new scenery and put in practical working order. I have always held that the success of a piece depends on its management behind the curtain, and I shall give my personal attention to that department. It has always been my policy to consider the public in the first instance, and if there is anything needed in properties or scenery for the proper presentation of a piece, I shall supply it if the combination does not carry it."

"To what do you attribute the success of Mme. Sans Gêne?"

"To a number of causes. In the first place it is a thoroughly original and well-constructed comedy. Then the Napoleonic craze served to heighten public interest in the production. Various plays of Napoleon have been produced from time to time, but none that have succeeded so well in reproducing the spirit of the Napoleonic age. Besides, Madame Sans Gêne presents Napoleon not merely as a great general with pompous court manners, but as a man with human attributes. It shows Napoleon in his home life, and as a man who is intensely jealous of his wife. A prime factor in the success of Madame Sans Gêne was, of course, the hit that Katherine Kidder has made in the title-role. When I purchased a half-interest in the American rights to the piece from Miss Kidder, it was with the determination to surpass the Paris production, and I think we have succeeded. Chauncey Olcott and Madame Sans Gêne are the only road attractions I shall manage this season, as I shall have my hands full with the Grand Opera House."

"What do you consider the factor that is most likely to contribute to the success or failure of a play?"

"In my experience the 'compensation' must be in accordance with the wishes of the audience. The story must turn out the way the audience wants it to terminate. For instance, the death of Camille is the only possible solution of the story. Had the author allowed Camille to live it would have outraged every moral propriety. It would not have been a compensation that the audi could uphold. But had Camille been a good woman—had she been pure before meeting Armand—had she given up Armand merely out of respect to his father's wishes and on account of the difference of her station in life and that of her lover—the compensation would not have been correct and the piece would probably have proved a failure."

"Don't you think the average auditor dislikes a tragic denouement?"

"The average auditor does not object to a sympathetic death, as, for instance, in the case of Trilby. The death of Romeo and Juliet is a correct and romantic ending of the play, as written by Shakespeare, because the incidents are supposed to have occurred in the middle ages. But no dramatist could write a play in which the lives of two young lovers would be sacrificed under similar circumstances, if the incidents were placed in our own day. Modern thought would not justify the death of two young people in orde to teach the heads of two haughty families a lesson. Supposing the subject of a modern play were a feud in Kentucky, and that a young man of one Kentucky family fell in love with a young girl belonging to the other family. The heads of these families might forbid the banns, but the audience would wish to see the young people united before the final curtain. Modern authors in their desire to be original frequently seek to avoid a conventionnl ending, but the play is never a pecuniary success if the audience is disappointed in the manner they desire the piece to conclude."

"Then you think a dramatic author should never antagonize the audience with an unsympathetic denouement?"

"Not if he wishes the great public—which outweighs the verdict of the critics—to approve of his play. An audience consists of two elements. There are theatregoers whose hearts are only reached by means of their intellect. They dissect and analyze before they approve. They generally belong to the highly educated portion of the community. These are the critics, not necessarily professional critics, who weigh everything in the balance, and then either approve or condemn. To gain their approval the piece must have novelty as well as literary and artistic merit. They are to a large extent men of the world, and are mostly found in metropolitan centres. When a piece gains their approval by appealing both to their intellect and sympathies, it is a sure success."

"And the other class?"

"The other class of theatregoers consists of those in whom the imagination and emotional nature predominates. They don't stop to dissect. Their verdict depends solely as to whether the play touches the heart, whether the compensation is in accordance with human nature—in brief, whether the play pleases or displeases them. This class comprises poets, painters, musicians and the majority of the gentle sex. In fact, audiences in general are largely made up of this class. If the story appeals to their hearts, if it contains that 'one touch of nature that makes the whole world kin,' the piece will always meet with popular approval, despite the condemnation of the professional critics."

As I was making mental memoranda of these last remarks, Mr. Pitou suddenly turned to two little girls who had just entered his office. "So you've come to see papa's matinee, have you?" he said, and his manner changed from that of the successful manager to that of domestic felicity. And that, of course, put an end to the interview.

A. E. B.

A SHAKESPEAREAN COMBINATION.

Charles B. Hanford has been in town making final arrangements for the tour of Charles B. Hanford, Elihu R. Spencer, and Nora O'Brien, whose season opens at Wilmington, Del., on Sept. 25 in The Merchant of Venice. To a MIRROR man Mr. Hanford said:

"I have engaged a large and strong company and have prepared special scenery for each play of the repertoire. We have besides the Booth and Barrett special scenery for Julius Cæsar all the scenic equipments used by Kathrine Clemmons in The Lady of Venice and Mrs. Dascott.

"For the part of Brutus I have engaged James Carden, who, as you know, supported Booth, Barrett, McCullough and Janauschek. He has starred both here and in England and Australia. George Macomber will play the old men parts. Mr. Spencer will, of course, divide the principal roles with me. Miss O'Brien's performance of Juliet promises well for the parts she is to play.

"Our route is all booked from Sept. 23 to March 25. Frank G. Connelly will manage the tour and go in advance."

MR. HARTZ' LYRIC THEATRE.

On Thursday evening of this week Manager George Hartz' Lyric Theatre of Hoboken will open with The Bostonians in Robin Hood. William Black has been secured by Mr. Hartz as business-manager of the virtually new house.

The playgoers of Hoboken will find the Lyric to be in every respect worthy of their patronage. The theatre has been reconstructed and brought up to a standard of metropolitan safety, convenience and elegance. The stage has been raised to a higher level, the proscenium arch widened, a new drop-curtain hung, and an electric plant put in. The auditorium has been beautifully decorated. The dressing-rooms formerly beneath the stage have been removed to a fire-proof annex.

The prices will range from $1 to 25 cents. Manager Hartz has a splendid list of bookings, embracing a large number of the foremost stars and combinations. His policy will be enterprising and liberal, and Hoboken people will undoubtedly appreciate having a theatre at last which is worthy of patronage.

NAT GOODWIN RETURNS.

Nat C. Goodwin arrived on the *Lahn* from Europe on Thursday and two hours after he set foot ashore the actor was rehearsing with his company at the Fifth Avenue Theatre.

"I have had a delightful time on the other side," he said to a MIRROR man. "I took the cure at Homburg and made a bicycle tour through England. When I went abroad I had some idea of making arrangements to play in London, but the negotiations fell through. I don't think London is a very congenial spot for American artists. They don't want us over there.

"I shall open my season at the Fifth Avenue on Sept. 16 with A Gilded Fool, and two weeks later I shall revive In Mizzoura. Then will come my production of David Garrick. Henry Guy Carleton's new play Ambition will follow later.

"I do not yet know what I shall do with The Strange Adventures of Mrs. Brown, the comedy which I secured in London. I may produce it, but nothing is settled. I have as many plays already on hand as I can attend to."

A HANDBOOK OF THE DRAMA.

The Roxburghe Press, of London, will publish shortly a work entitled "A Handbook of the Drama: Its Philosophy and Teaching." The author is an English dramatic writer and professor of elocution, P. J. Cooke. He devotes considerable space to the discussion of the relationship that exists between dramatic authors and critics, and insists that criticisms of all kinds, and especially dramatic criticism, should be "scientific" in its application and gives his reason for placing criticism upon a "scientific" basis. There are chapters on the origin, progress and development of the drama, playwriting, society plays, etc., and a practical exposition of the law of dramatic copyright by Edmond Brown, barrister-at-law, of the Middle Temple.

E. D. Shaw, Bus. Rep. A Trip to the Rockies.

AS YOU LIKE IT.

THE season has begun in earnest. The metropolitan theatres are opening right and left. Many companies have already started out, and many more will go this week. Rehearsals in every nook and corner of the city have been going on day and night. Everyone is hopeful and confident of a good year. May it prove so!

Speaking of rehearsals, I was amused one evening last week when, by accident, I dropped in upon the rehearsal of a musical comedy about to take the road. The night was sultry, and all the people looked very angry. I soon perceived the cause. The voice of the leading lady was not what it might be, and she was endeavoring to remedy the defects by transposing the music in some of the trios. In other words she was trying to make the music fit her voice instead of making her voice fit the music. This is not so easy as it sounds, and her unhappy colleagues had to go over the same scenes dozens of times.

Edward W. Townsend, the creator of the now famous "Chimmie Fadden," has been asked to dramatize the character by Charles Hopper, who hopes to appear in the role of the Bowery Boy sometime this season. Mr. Townsend will work in collaboration with Augustus Thomas. Mrs. Humphry Ward's new novel, "The Story of Bessie Costrell," is also to be seen on the stage.

Alphonse Daudet has no sympathy with the bifurcated woman. "A woman to my mind," he said recently to an interviewer, "can never be womanly enough. Let her have all the qualities of a woman, and I for my part will pardon her for having all a woman's faults. All the women that I have loved and admired have been womanly women."

Rudolph Aronson is still confident of getting back at the Casino, although he does not explain how. "When I do," he said yesterday, "and the day is not many weeks away, I shall produce nothing but operetta. No more vaudeville for me."

Frank Steiner, who will produce a French comic opera at the Casino on Jan. 13, was a few years ago one of the most prominent managers in Vienna. He is an intimate friend of Johann Strauss and produced originally most of the Strauss operas. It was under his auspices that The Beggar Student was first given to the public.

The *Herald* speaks of Sardou's Don Quixote as having been "adapted" for the Spanish stage. "Translated" is probably meant. Sardou's well-known piece would not require adaptation. The word "adaptation" is often misused.

In a letter from our German correspondent published recently was an interesting chat with Ludwig Barnay, the director of the Berliner Theatre. Its perusal reminded me of a detail in the Barnay management which I noticed when visiting the Berliner Theatre and which gives the keynote to that actor-manager's character. Framed and hung upon the walls of the greenroom are the following directions regarding curtain calls:

Members of the company will bear in mind the following directions for curtain calls:
First call: Herr Barnay alone.
Second call: Herr Barnay and Frau A. (leading woman).
Third call: Herr Barnay and entire company. The members of the company will take care to leave Herr Barnay alone in the centre of the stage during the call, taking positions at some distance on each side.

Herr Barnay is not hugely popular in Berlin, so my friends there assured me. He is accused of having lowered the tone of the theatre instead of raising it by producing a cheap class of melodrama, and only considering those plays that kept him on the stage throughout the performance.

Theatrical managers do not approve of marriage. At least, so I am assured by a well-known dramatic agent who is in a position to know just what views managers hold on such matters. The reason given is logical enough. They, the managers, claim that when they engage an actor and his wife for a company they run the risk of losing two people when on the road instead of one. That is to say, if Mr. Smith is dissatisfied or gives dissatisfaction Mrs. Smith, who may be the apple of the manager's business eye, leaves the company with him. Moreover, the actor and wife are not always artists of equal merit. The wife of a clever actor may be a mediocre actress, and the manager, who cannot dispense with the said clever actor, has to saddle himself with a woman who cannot play the part he gives her as well as could another actress whom, perhaps, he might have secured cheaper.

Some of our managers would do well to meditate on the subjoined bit of dialogue *à la* Maeterlinck which I cull from a Philadelphia exchange:

Why does the girl look away from the stage?
She is bored.
Why is the girl bored?
She has seen it all before.
The man that looks like the devil is tormenting the heroine.
Poor heroine! Poor devil!
The heroine is good and pure, and the villain makes her cry.
Is it always so on the stage?
Always.
Sometimes, but not often, it is so in real life.
No wonder the girl in the box looks bored.
May be she's thinking.

In his entertaining "Raconteur" column in the *Musical Courier*, James G. Huneker remarks how absurd it is to talk of "musical critics" when music critics are meant. As Mr. Huneker observes, every music critic is not musical. This is a mistake ninety-nine persons out of a hundred make.

If you have a play the English rights of which you wish to protect, it will cost you only $150 to secure the necessary copyright performance in London. This, of course, is a very low figure and is only rendered possible by a special arrangement entered into by Charles Frohman with one or two English managers who give the use of their theatres. Your play is cast, advertised and performed, and then from London you receive posters, box-office statement and the Lord Chancellor's license, which constitute your documents in case of infringement. It goes without saying that only plays that are about to be produced here can secure this London performance.

TOUCHSTONE.

THE DEGRADATION OF THE DRAMA.

To the Editor of The Dramatic Mirror:

SIR.—For over seventeen years I have been a close student of the stage. During that time the "decline of the drama" has formed a frequent cry. It has continually cropped up in England and in America. It has raged with violence. It has been persistently echoed by various well-intentioned persons who, unfortunately for themselves, are extremely ignorant of the subject which they profess to discuss. To these good people the drama possesses the same exciting effect as does the flourishing of a red rag in the face of a bull. At the mere mention of the theatre they immediately become infuriated, and proceed to the pleasant task of tearing the poor thing to tatters. To be sure, these virulent, ill-mannered, ignorant and offensive outbursts do not materially affect the stage, which, strange as it may seem, survives all the abuse which is showered upon it. They are as harmless as is the water on a duck's back. The chief reason why these poisoned arrows miss their mark is that they are too hastily shot. Mis-directed energy takes the place of common sense. The storm in a tea-cup is soon over, and the stage remains undisturbed. Abuse is not argument, a trite saying, which applies with particular emphasis to the denunciators of the drama.

A case in point occurs in the publication, in the current number of *Lippincott's*, of an article entitled "The Decadent Drama"—not "The Decline of the Drama," this time, be it observed—by Edward Fuller, in which the writer discusses the current stage in the usual contemptuous manner. The article itself is so ill-tempered that it might well be dismissed with no more than a shrug of the shoulders did it appear in a less prominent place than the magazine which has printed the brief onslaught. For the writer—who is so certain of himself that he confines his remarks on this important subject to three pages—is just as fiery and just as badly informed as his predecessors. He is under the impression that the stage of to-day is besmirched by "the dirty burlesque or the adulterous farce." The burlesque, indeed, comes in for severe censure. It is the bugbear of this self-constituted critic. He is constantly inveighing against its "triviality" and its alleged indecency. "The very men and women who once would have explained many an occasional visit to a theatrical production by saying that they valued the educational influence of Shakespeare or Sheridan are now able to sit through a performance of the latest burlesque without a blush. It is a marvelous change and in some respects an inexplicable one." It would be, indeed, if it happened to be true. But the statement is as false as the general tone of the article in question.

As a change from the pathetic denunciation of "our farces and burlesques" which "are becoming very vulger indeed," the pet theory of the professed detractor of the drama is, of course, resorted to: "Still another reason for the decay of the drama is its immorality." Again, "there is melancholy evidence on every hand that while the theatre is growing, the drama is decaying * * * the tendencies of the time are downward and not upward. It is not such a very long step to complete degradation." There is much more in a similar strain, about the baneful burlesque and the filthy farce, but enough has been quoted to show the spirit of the writer of this latest addition to the player's scourge. Such unfounded abuse may be dismissed for what it is worth at a time when every one who knows anything on the subject is well aware that the meretricious entertainment of the stage is subservient, at the present moment, to the higher interests of the drama.

More important, however, is the equally rash statement that "the desire for mere display, which, characteristic of the age, has exercised, on the whole, a baneful influence upon dramatic taste. More money is now spent upon theatrical performances than ever before." Let the truth of the latter sentence be readily admitted. Certainly, much "more money is now spent" in this direction "than ever before." But it is spent by the public as well as by the managers. The public demand is for perfection—not "mere display"—in scenery and costumes, and the manager rightly caters to that demand. Nor is this lavishness of mounting anything new to the English stage. It has existed from the time of the Restoration to our own day, the only difference being that modern acquirements have made perfection int his matter more easily attainable. "No one cares to see Hamlet or Macbeth presented with the primitive simplicity of Shakespeare's day. . . . A frame should not distract attention from the picture. Certainly not. Nor is the comparison fair. The mounting of a play does not bear the same relation as the frame to the painting. A stage play is meant to have scenery and costumes, which, rightly used, adorn, enhance it. They do not detract from it. The enormous runs which have been obtained for Shakespeare in modern times would not have been possible had the accessories been lacking. Acting is a necessity to Shakespeare on the stage; so, also, are scenery and dresses. Even supposing that Shakespeare is indifferently acted, which is not the case, though beautifully mounted, on the modern stage, would it not be better to have Shakespeare in this form than no Shakespeare at all? It should also be borne in mind that there are other dramatists in the world than Shakespeare and Sheridan, apparently the only authors, outside the domain of the farce and burlesque writers, which have come under the notice of this would-be censor. Which brings one to another silly statement emanating from the perfervid imagination of this clever critic who doubts "very much if all the elaborate Shakespeare 'revivals'"—pray note the questioning commas—"of the last dozen years have advanced in the least the popular appreciation of dramatic art. They have certainly done nothing to make modern plays any better. The playwright of to-day is a showman first of all. He does not try to gratify the finer æsthetic sensibilities." Yet again, "another reason for the decay of the drama is its triviality. Serious plays are still occasionally produced, but the bulk of the theatrical fare offered to the public is of the frothiest kind." Was ever greater nonsense written in a serious article?

Where does this writer gain his so-called knowledge? How comes it that he is so ignorant of the subject on which he ventures to dictate? Does he ever study the current chronicles of the stage in London and in New York, not to mention those of Germany? Does he not know that the tendency of the modern stage is towards serious work? Has he never even heard of the "problem" play? Does he not know that there are dramatists like A. W. Pinero and Henry Arthur Jones in England who are nothing if not serious? Does he not know that in America there are many men, with Bronson Howard at their head, who, though they write comedy, can also turn out a serious work not altogether unworthy of the passing notice of so sapient a critic as Mr. Edward Fuller? We cannot be always having Shakespeare on the stage. "Can one have too much of a good thing?" Why, certainly. Perpetual Shakespeare would only be another case of *toujours perdrix*. As for Sheridan, I am not aware that he was given to writing serious plays. I rather think that he inclined to comedy. That, however, by the way.

There's little hope for the poor old drama, according to the latest wielder of the lash, who, "after a careful study of the theatre for many years,"—a statement that is not compatible with the woful ignorance of the whole article—confesses that to him "the problem seems well-nigh unsolvable." Even a subsidized playhouse, were such an institution possible, would not remedy this lamentable state of things. The theatre is effete. The drama has gone to the dogs. It had a slight hope in dramatic criticism. But that exists no longer. "Dramatic criticism in this country is far from being all that it ought to be. Most of the men who write notices are honest, but few of them are competent." The distinction between criticism and "notices" is a rebuke which is not altogether undeserved. Criticism in this country might help the "decadent drama" considerably. And I cordially agree with Mr. Fuller that it is "far from being all that it ought to be."

The really competent critics are few and far between. And they often make the mistake of praising extravagantly or, on the other hand, of censuring too severely. They know no middle course. In the vulgar tongue, they are all "slobber" or "slate." A play is either to be lauded to the skies or it is to be hounded off the face of the earth. Again, good critics of plays—as such or as literary works—are more in evidence than good critics of acting. It is not uncommon to see a drama or comedy cleverly criticised, but the critic, with few exceptions, is not competent to judge acting. He cannot distinguish between the author and the interpreter. And, in all cases, the one grave, vital defect of dramatic criticism in this country is its want of balance, of judgment, of calmness, of sober, common sense. Prejudice, one way or the other, plays a prominent part in it and defeats its own ends. Playgoers are not always fools, to be led by the ear. One of the first duties of the critic of all art is to be temperate. Let him give praise with all his heart, when it is due; let him censure when there is cause for rebuke. Above all, let him be moderate, discriminating. His "notices" will then become criticisms, and then, but not until then, his words will have value. Mr. Edward Fuller complains that criticism is not what it ought to be in this country. Very well, then, reform the critics. Mr. Fuller should start with himself, and learn the virtue of mercy. Nor should he condemn without cause. When that obstinate Puritan, William Prynne, scourged the stage by the publication of his Histrio-Mastrix in 1633—the year of the third abortive attempt to suppress the Blackfriars Theatre—he was placed in the pillory for his pains, shorn of his ears and otherwise degraded. No one wants to punish the modern Puritan so severely—the stage is more tolerant than are its detractors—but it is to be regretted that such people are allowed to vent their petty spite and to display their inexcusable ignorance in the pages of respectable and popular publications.

AUSTIN BRERETON.

NEW YORK, Sept. 6, 1895.

Welcome, Sir Henry!

ANNA BOYD.

Anna Boyd, whose picture appears on our front page this week, is one of America's best known and most popular comediennes.

Miss Boyd's rise in the profession has been remarkably rapid. She had been on the stage but a short time when she was engaged by Edward E. Rice to play Gabriel in his elaborate revival of Evangeline. Her superb figure, fine voice and clever acting soon made her a popular favorite, and her career since has been, to quote G. C., "one grand, sweet song" of success.

She remained with Rice one year. Then she starred in the farce-comedy Zig-Zag for two years. In this piece she appeared in no less than seven characters. She next appeared in a play called Outlook, by Franklin Fyles, which was produced by David Belasco. It was not successful and was withdrawn after a season of one week.

Miss Boyd did not remain idle. She was immediately engaged to replace Fay Templeton in the title-role of Hendrick Hudson, in which she played until she was engaged by Charles Hoyt to originate the part of the Widow in A Trip to Chinatown, in which she made a great success. She played the Widow for two full years, then she starred successfully in The Dazzler, playing the part of Kitty Starlight, originated by Kate Castleton.

When her engagement with The Dazzler was finished she returned to the Hoyt forces, and played the Widow again for another year.

During the past season Miss Boyd has been with David Henderson's Extravaganza company, playing Aladdin, Jr., which role she says she has found more congenial than any other she has appeared in.

In this burlesque she sang "Her Golden Hair Was Hanging Down Her Back" with great success. When the company was in San Francisco some one objected to the song, and Miss Boyd was obliged to drop it for the time being, although she received numberless letters asking her to continue singing it in spite of the objectors.

Next to New York, Miss Boyd says that she likes San Francisco. She made many friends there, and she thinks seriously of making it her home.

Miss Boyd is open this season for a first-class engagement in burlesque or musical comedy, and it is safe to say that she will prove a winning card with whatever company she may connect herself.

WHAT JOSEPH ARTHUR DID ABROAD.

Joseph Arthur has arrived from abroad. He succeeded, through his London lawyer, in recovering The Still Alarm from W. W. Kelly and the payment of a part of the royalties due him. Kelly was obliged either to settle or to be forced into bankruptcy.

The firm of Johnston and Arthur has concluded arrangements with Abbey, Schoeffel and Grau for next year, and has engaged for the present season Sauvet, violinist, and head of the London Academy. Sauvet visited America years ago and made considerable impression. They have also engaged Archelle Revande, a young Italian artist who was the lion in London recently.

Mr. Arthur says he has concluded arrangements for a production of Blue Jeans in London, and he is negotiating with the director of the Ambigu in Paris for a production of The Still Alarm at that house in French.

"I read in a recent *Herald* interview with a prominent New York manager," says Mr. Arthur, "that he claims he was the first to introduce a successful American play in England. Evidently he forgets that The Still Alarm ran one hundred nights at the Princess' Theatre in 1888, and has been touring the provinces ever since."

WILLIAN CALDER'S ENTERPRISES.

William Calder, who arrived recently from Europe, called at the MIRROR office last week. In referring to his various enterprises Mr. Calder said:

"The Span of Life company will go on the road as usual. The production of The Span of Life at Hamburg on Aug. 1 created a regular sensation. The piece is also running at Antwerp, and the Paris production of The Span of Life will take place at the Ambigu on Sept. 15.

"I shall open at the Bowdoin Square Theatre, Boston, on Sept. 30 with Sutton Vane's play, In Sight of St. Paul's. Sutton Vane will direct the rehearsals personally.

"I have completed arrangements to produce the English pantomime, Little Red Riding Hood, which has been played with such success at the Theatre Royal, Edinburgh. I shall also produce over here Claude Duval, which was originally presented at the Prince of Wales' Theatre, and is now touring the English provinces."

AN UNUSUAL M. E. MINISTER.

The Rev. J. E. Van Winkle, a brother of Deila Pringle, well known as a star in the West, was married on Sept. 4 to Mae Collins, of Knoxville, Ia. Mr. Van Winkle, who is called the boy preacher, is the youngest minister in the Iowa Methodist church. In spite of the denomination to which he belongs he is friendly to the theatre and he takes a hearty interest in the professional work of his sister Della.

A CURIOUS RESEMBLANCE.

When on May 2, 1891, Clyde Fitch's Frederic Lemaitre was produced, the press in general commented most favorably on that clever bit of character drawing. The atmosphere of the play, the natural dialogue, and, above all, the character of Lemaitre, most cleverly drawn, with a breadth of treatment and a delicacy of touch remarkable in a novice in dramatic art—as Mr. Fitch was then—all attracted widespread recognition and well-deserved praise.

Mr. Fitch, if our memory serves us rightly, did not imply or suggest that he gleaned the idea of his play, or an idea which he developed into a play, from any anecdote, story or novel. The play was original—at least it was thought to be.

Mr. Fitch will be surprised to learn, perhaps, that in a book of reminiscences by Alphonse Daudet entitled "Souvenirs d'un Homme de Lettres," there is a chapter entitled "Lafontaine," which has a curious similarity to his play. The story that Daudet relates, in his own inimitable way, a lesson in acting given by Frederic Lemaitre to his pupil, Lafontaine, has such a striking resemblance to Mr. Fitch's story that we feel bound to give this part of the anecdote to our readers:

That good actor, Lafontaine, has often told me the story of one of these improvised scenarios.

"There," said Frederic, stretched out on his lounge, "you are a petty clerk; you have been married three years. To-night is your wife's birthday; you adore her. In her absence you have bought a bouquet, planned a surprise, and gotten up a good little supper like this one. But suddenly, while setting the table, you find a letter that proves to you that you have been shamefully betrayed. . . . Try to make me weep with this. Go on!"

Quickly Lafontaine sets to work, prepares the spread most conscientiously (for Frederic tolerated no subterfuges as far as stage properties were concerned) places his bouquet in the middle of the table, laughing to himself, his eyes filled with happy tears. Then, his whole being throbbing with impatience and joy, he opens the drawer in which his surprise has been locked, finds a letter, reads it mechanically, gives vent to a terrifying cry, by which he tried to express all the despair of his shattered happiness.

"Between us, I was rather satisfied with my shout," said Lafontaine, much amused at the remembrance of his misadventure. "I thought that it was genuine, moving and sincere. It nearly made me weep while I uttered it. Well, yes, instead of the expected compliments, I received a formidable kick in the back. I was not surprised. I had become accustomed to my master's manners. But it was his criticism that hit me hard."

"What, idiot! You love your wife above everything in the world. You believe in her blindly—b-l-i-n-d-l-y—and then at first glance you see, you understand, you believe all that that paper tells you; is that possible? Go, sit down then, and watch me distil my poison."

On this Frederic began the scene anew, opening the drawer. "Ah, letter!" He turned it, turned it over again, glanced through it carelessly without understanding, pushed it back into the drawer and continued to set the table. "After all, that letter; it's curious." He went back to the drawer; read it more carefully; then, with a shrug of his shoulders, threw it on the table. "It is not true, it is impossible. She will explain everything when she returns."

But how his hands trembled as he finished setting the table! And his eyes remained glued to the letter. At last he could'nt bear it any longer. He had to read it once more. This time he *has* understood. A sob rises in his throat and chokes him; he falls on a chair exhausted.

It was an admirable spectacle to see the features of the great actor decompose more and more with each perusal of the letter. The effect of the poison his eyes absorbed could be followed in his face, and once possessed by his own emotion Frederic did not stop, but continued the play.

A tremor of his body and a fierce look toward the door. His wife had just come in. He let her come close to him without making a motion and suddenly towering above her, terrifyingly, the letter in his hand: "Read." Then before she answered, divining by the fear her face depicted that it was true, that the letter had not lied, he swayed once or twice like some intoxicated brute trying to utter a sound. Not being able to do so, and still loving her, even in the rage which prompted him to transfer to something that was not she the furious desire to annihilate which shook his hands, he grasped the table with both hands and threw it to the other end of the drawing-room with the lamp, the dishes, everything that was on it.

Mr. Fitch's plot is as follows—we quote from THE MIRROR'S files:

The piece is based on a fanciful episode in the life of Lemaitre, the French actor. A stage-struck girl comes to him to get his assistance in beginning a dramatic career. The artist thinks she loves him, and consents to test her talent. He asks her to improvise a scene wherein a young wife returns home to find that her husband has deserted her for another woman. The girl attempts to play the scene, but does it so badly that the actor's temper is ruffled. Then he imagines a similar scene, with the parts reversed—the husband returning to discover that his wife has eloped—and he plays it with such power and pathos that the young aspirant realizes how sadly lacking she is in the essentials of dramatic success. She relinquishes her foolish ambition, and goes back to her bourgeois sweetheart, François—whom she had intended to sacrifice in order to move in the theatrical sphere—leaving Lemaitre apostrophizing his loneliness.

The similarity is curious. In the Daudet anecdote and in Mr. Fitch's play the situation is practically the same. In both Frederic Lemaitre, dissatified with the interpretation of his idea, begins to play the part himself: most admirably, says Daudet; so effectively and amusingly, says Mr. Fitch, that the stage-struck girl realizes at once her utter lack of talent. Moreover, she also feels that she loves her plain sweetheart. Admirable girl!

In Mr. Fitch's play, when Frederic Lemaitre begins to act the part, the business that Felix Morris and Henry Miller followed, seems to have been taken from the description of the mise-en-scene Daudet gives.

But, after all, these curious similarities may merely prove that the human mind is only capable of the invention of a limited number of subjects, which have been exhausted again and again. Since humanity began to put its thoughts and ideas—or the thoughts and ideas of others—either on papyrus, monuments, tablets, scrolls, books, or the stage.

"There is nothing original," say the scholarly; "there are themes which have been treated and have been forgotten, and others inadequately developed. The man who will unearth a subject that has been forgotten, or deal with one that hitherto has been faultily handled, is said to be a man of original ideas."

MUSICAL NOTES.

El Capitan, the comic opera by Charles Klein and John Philip Sousa, will be produced by the De Wolf Hopper Opera company at the Tremont Theatre, Boston, on April 13, 1896, and will be heard in New York a week later. The music is said to be in Sousa's happiest vein.

Marsick, the violinist, will first appear in this country at Carnegie Hall on Nov. 1 and 2, with the Symphony Society, under the conductorship of Walter Damrosch.

Arthur Nikisch, who recently resigned as director of the Buda-Pest Opera House, has been appointed conductor of the Gewand-Haus concerts in Leipsic, to succeed Dr. Carl Reinecke.

Regina Hassler, daughter of Mark Hassler, of Philadelphia, leader and musician, created a sensation by her singing at a recent sacred concert at the Stockton Hotel, Cape May. She is pretty and youthful, and will soon go to Europe to complete her musical education, and at the same time under contract with a prominent New York journal to act as musical correspondent.

IN OTHER CITIES.

PROVIDENCE.

By next week all our theatres will be open. Keith's is the last to fall into line, and opens 9 with The Black Crook, which production played to an enormous business last season. It has been the pleasure of your correspondent to become acquainted with the changes and improvements that have been made at this charming and popular playhouse during the Summer months. A new curtain has been especially painted by M. Kemlosy, the artist of the new Keith's Theatre in Boston. It represents a scene from the court of Louis XIV. and is called "The Courtiers' Garden of Love." The proscenium arch has been re-decorated in the latest style of rococo painting to harmonize with the magnificent new curtain. The prevailing tints are buff, lavender and colonial red, with a profusion of gold and cream. The walls of the orchestra and balcony are done in oil in the latest shade, known as colonial red. The Narragansett Electric Lighting Company has cooperated with Mr. Keith and no theatre in the country will have any finer illuminating plant than Keith's Opera House. Every light in the house is operated from a switchboard near the prompter's box on the stage. This is an elaborately constructed affair, built specially to order, and made of marble, with switches of polished nickel. There are twenty-eight switches in all, each operating a different circuit, and they are mounted on a heavy marble stand. The electrician, by the simple turning of a single lever, can lower or raise or extinguish any or all lights in the entire theatre. There have been two new "dimmers" or rheostats of Masury type installed and they are guaranteed of latest design and are warranted to give the most perfect effects of any rheostats invented. In spectacular productions, where lights figure most materially, these dimmers will greatly enhance the beauty of the stage pictures.

Madeline; or, the Magic Kiss was presented at the Providence Opera House 2-7 by Camille D'Arville and a splendid company, to the delight of good-sized audiences. The opera was in every sense of the word an excellent one. It has tuneful music, and the piece itself is bright and interesting. Miss D'Arville was in her best form, and rendered her songs in a manner that immediately caught the audience and called for repeated encores. It is always a pleasure to see this charming lady and hear her sweet voice. George C. Boniface, Jr., scored a hit as Dr. Gourmet. He never appeared to better advantage, and his comedy work was decidedly praiseworthy. The chorus was strong, the costumes beautiful, and the entire co. competent. The house will be dark 9-11, and for the rest of the week Courtenay Thorpe will be the attraction.

Lothrop's Opera House opened the season 2 and the attendance was the largest ever known in the history of the house, the theatre being crowded to the doors at both performances. The opening attraction was the romantic drama The Maid of the Mine, with Katherine Rober in the leading role of Margaret Anderson. The piece held the audience from the start and Miss Rober's conception of the character was intelligent and artistic. The supporting co. was exceptionally good and included J. Gordon Edwards, J. W. Lannigan, Morris McHugh, Leonard Rowe, John Weber, Justin Paige, A. Newman, Grace Hamilton, Nellie Hancock, and Florence Mack. The play was nicely staged and the production very satisfactory. May Smith Robbins in Little Trixie 9-14.

Manager J. T. Fynes, who has been acting-manager at Keith's New Theatre in Boston during Mr. Albee's absence in Europe this Summer, returned here 9 to take charge for the season.

Among the advance representatives in town the past week were Sanford B. Ricaby of the Little Trixie co., Clifford Grant of the London Gaiety Girls, and George Chandler of Kenna's Minstrels.

George M. Gray is doing the press-work for the Rhode Island State Fair and Charles Lovenberg's production of New King Cole. The energetic Mr. Gray has had a large sign 10x13 erected in the Boston Depot which announces the spectacle in a striking manner.

Manager John N. Phillips of A. Y. Pearson's Northern stock co., accompanied by his wife, made a flying visit here 4.

George C. Boniface, Jr., of the D'Arville Opera co., is an enthusiastic cyclist, and during his stay here rode "all around the town." He took a trip over to Pawtucket 4 to see Harry Connor, otherwise known as Welland Strong. The story goes that on the 3d Mr. Conor came to Providence and happened by the City Hotel, where he saw a bicycle on the sidewalk. He asked whose wheel it was, and on being told that it was the property of Mr. Boniface took it to the street and mounted. He was just getting settled down to business when from some unknown cause the rear wheel became entangled with an electric car rail and the tire was punctured. The wheel was promptly placed where the owner had left it. Possibly Mr. Boniface had to go to "Chinatown" to see who would settle for a new tire.

James E. McElroy, of this city, is reported seriously ill with typhoid fever at Port Jervis, N. Y.

James Goodwin left 4 for New York to join one of Brady's cos. as business manager.

James Byrne will join the Mighty Millions co. at Boston about the middle of the month.

HOWARD C. RIPLEY.

ST. PAUL.

The Metropolitan Opera House presented a bright, cheerful and attractive appearance at the opening of the regular season Aug. 29-31, and a very clever co. produced The Old Homestead, under the management of E. A. McFarland, drawing good houses, and audiences well pleased with the excellent performance given. George W. Wilson as Joshua Whitcomb gave an artistic and natural portrayal of the character that won him hearty applause. Frank Thompson does excellent work in the role of Happy Jack and Jack Hazzard. Will M. Cressy as Cy Prime, and Charles H. Clark as Seth Perkins were very amusing and met with noticeable favor. J. L. Morgan was excellent as Eb. Ganzy. W. H. Maxwell made Pat Clancy a feature. Marie Kimball was decidedly good in the roles of Aunt Matilda and Mrs. McGuire. One of the Finest was well represented by R. E. Rogers. The excellent singing of the double male quartette was a pleasing and enjoyable feature. An excellent co., under the management of John J. Ruddy, produced a romantic comedy-drama, The Vale of Avoca 4, opening to good-sized and appreciative audiences. Charles H. Hopper was very interesting in the role of Danny Farrell, the hero of the play. Mr. Hopper has a sweet and pleasing tenor voice and sings a number of songs with expression, and on this his first appearance in St. Paul made a very favorable impression as a comedy actor and singer. Clarence Handyside does excellent work as Percy Gray, giving a fine interpretation of the character. Charles Scheffer well deserves mention for his clever comedy work as Castleton's colored servant. Jennie Satterlee as Polshee Brennan, Ida Girm as Nellie Brennan, Rose Tiffany as Grace the Blind Girl, Julia de Grignan as Kenneyaha, gave an excellent interpretation of their respective roles and met with noticeable favor. Beth Franklin was especially good in her portrayal of the Italian adventuress, Theresa Florenzi. The co. gave a good performance throughout. Alabama 3-7; The Milk White Flag 8-14; Julia Marlowe Taber and Robert Taber in repertoire 16-22.

Litt's Grand Opera House never presented a brighter and more attractive appearance than at the informal opening of the season by the Midsummer Fête given by amateur home talent for the benefit of the Babies' Home 29-31. The house was crowded at each performance by brilliant and fashionable audiences largely representing the society people and elite of St. Paul. It was one of the most brillian charitable entertainments that has been given in St. Paul for some time. There were pretty tableaux and dances, interspersed with living pictures, military scenes presented by Company C., appropriate music rendered by Mrs. S. V Harris, Mrs. C. B. Yale, Mr. A. D. S. Johnston, and Dr. Harry George. Little Jessie Hallowell as Topsy sang for the first time a catchy little song entitled "Five Little Coons," composed by Mrs. Charles R. Groff and the little singer made a great hit.

The regular theatrical season was opened at the Grand by The Derby Winner 1-4, produced by an excellent co. under the personal direction of Manager Al. Spink, the author of the play, opening to full houses. The play is splendidly mounted and well acted, the appointments and accessories are in perfect keeping with the plot, the second act is quite attractive, and the race scene is intensely exciting and realistic. Frank MacDonald is a handsome man, and in the role of Milt West makes a perfect hero and a favorite with the audience. Frederick Ormonde plays the part of the villain, Jack Right, to perfection. Eddie Giguere is one of the cleverest comedians in his line on the stage and a favorite with our theatregoers. He makes the part of Tommy Bell very amusing and interesting. He is an excellent vocalist, and his work in the last act with his pretty and talented wife, Blanche Boyer, won for them encore upon encore. Eunice Ramsey as Alice Nobles, Blanche Boyer as Freda Hagenbeck, Dora Cole as Mathilde De Hart, and Mrs. W. Eldridge as Martha Jones commendably sustained their respective roles. Viola Arthur was very taking as Nell Williams, the jockey, and filled the part to perfection. Arthur Kherns is decidedly good and exceedingly clever as the Dutchman, Adam Hagenbeck, and well deserves favorable mention. Will Eldridge does a good bit of character work as Gillie Jones. Play and co. gave the utmost satisfaction. Rush City co. 8-13; On the Bowery underlined.

Managers A. H. Spink and George Munson, of The Derby Winner co., Managers John J. Ruddy and C. T. Bulkley, of The Vale of Avoca co., Treasurer R. W. McFarland, of The Old Homestead co., and Will F. Bland, of The Milk White Flag co., are courteous men and hustlers for their attractions.

Some forty members of the Theatrical Mechanics' Association appeared in the parade on Labor Day. They made a good showing in a neat costume of white duck.

The Minnesota State Fair will be held at their grounds midway between the two cities 9-14. The large crops in Minnesota this year will be well represented. There will be four days good racing. Dr. Carver will entertain with skill in rifle practice, Charles G. and Madeline Kilpatrick will give trick bicycle exhibitions, and every thing promises a great Fair and a large attendance.

GEORGE H. COLGRAVE.

BUFFALO.

Charles H. Hoyt's new comedy, A Contented Woman, had its premiere at the Star Theatre on 2 before a large audience. As with all first-night attractions, there are many opportunities for improvement, which will be availed of before the month passes. The play dwells upon the new woman, the modern self-reliant woman of ideas. Caroline Miskel Hoyt appears as the Contented Woman, the play having been written for her. The plot is laid in Denver, Col. The Contented Woman allows herself to be nominated for mayor on the woman's ticket; her husband is nominated on the opposition ticket. The weaker sex carry the day and the Contented Woman is elected. Complications of the Hoyt nature now appear. The woman is found to be a minor, and isn't eligible to office. The votes are thrown out and her husband gets the office. Mrs. Hoyt is a beautiful woman, and, while the play was a severe test for her, she enacted her part with grace and manner surprising. Rose Snyder as Cutting Hentz, and George Ober of Temperance Town fame, made the most of their respective parts. Sept. 9, William Barry.

Donnelly and Girard at the Lyceum Theatre are having a tremendous week so far as attendance is concerned. The co. was never so good. Rogers Brothers, German comedians, and Fenton and Ross made big hits. Land of the Midnight Sun 9.

The burning of the Academy of Music was a severe blow to the Meech Brothers, and will necessarily shut out from Buffalo during the present season some of the best attractions on the road. John Meech had his season booked into April next, and promised a treat for his patrons. At the present time there seems to be no opportunity to substitute any building in its place temporarily. Two syndicates are now struggling for theatre sites, and the prospects are that a new theatre of modern construction will be built, with John Meech as manager.

B. H.

MILWAUKEE.

The regular season at the Davidson opened Aug. 29 with a large attendance to witness The Cotton King, which, however, did not draw out the regular patrons of the house, as it appealed more to the admirers of a class of plays that are frequently seen at the popular priced houses. The Cotton King is built on very conventional lines and replete with the most pronounced melodramatic situations, depending, as most of these productions do, upon the scenery and heavy villain for its effects. The company is a competent one and interpret the lines intelligently. Beginning 2 Julia Marlowe-Taber and Robert Taber gave their repertoire of Shakespearean plays to good houses. King Henry IV. has been added to their list and received its initial performance 2. Much money has been spent in scenery and costumes and the production is very elaborate. I believe, however, that Miss Marlowe's admirers would prefer seeing her in Juliet or Rosalind rather than in Henry, Prince of Wales, although in the latter character, opportunities are afforded her, which she improved to advantage. Robert Taber has a good part in Hotspur, and is equal to the demands. Wm. F. Owen as Falstaff and Henry Meredith as King Henry were excellent in their parts. The rest of the co. is competent.

The seventh regular season of the Bijou was begun Sept. 1, and two large audiences were present and thoroughly enjoyed the performance of Rush City. When this piece was given here last season it made a hit, and Matthews and Bulger established themselves in the good graces of the patrons of this theatre. They have added some new business, and succeed in furnishing a great amount of genuine amusement. Tony Pastor 5-7.

E. T. MCDONALD.

ATLANTA.

The city is rapidly filling up with strangers awaiting the inauguration of the Cotton States and International Exposition, which will open Sept. 17, and it is reasonable to predict that all the theatres will be money-makers. Herbert Mathews did the advance work of Darkest Russia, which is to open Henry Greenwall's New Lyceum. Its posters greet the eye at every turn, and the newspapers give unmistakable evidences of Mr. Mathews' clever press work.

Jules Grau's prima donna this season, I am informed, will be Adelaide Randall. Fred. Frear, who is hilariously funny, will be the principal comedian. David Henderson's Sinbad is to appear shortly at Henry Greenwall's New Lyceum.

Mrs. Littleton's venture, about which so much has been written and said, expired Friday. There will be no dramatic hall at the Atlanta Exposition. Mrs. Littleton decided on this after the contractors failed to comply with the stipulations of their agreement. She expresses herself as having been treated badly, and is at a loss to understand the action of the contractors.

This town was sadly in need of "Biff" Hall the other day when a little negro about twelve years old, with a beaver of equal age jammed over his head, was up for disorderly conduct in one of the theatres.

"Are you guilty or not guilty?"

"Ise guilty, boss."

"What did you do?"

"Ain't done nothin'."

"You're not guilty, then?"

"Naw, sir."

ALF. FOWLER.

JERSEY CITY.

The season at the Academy of Music was opened Aug. 31-7 by Florence Bindley and her co. in a revised version of The Captain's Mate. The play in its present shape is just the thing; all the sensations and finales are the same as in the old version, but the dialogue is crisp, and new business has been introduced. Miss Bindley is the cleverest soubrette on the stage to-day. She is a good actress, can sing and dance in an artistic manner, and is a thorough musician—four rare accomplishments to be combined in one person. The support is good, comprising Drew A. Morton, John Sheehan, W. H. Pendergast, J. J. Morris, Dora Norman and Viola Wray Crossley. Gus Heege in A Genuine Gentleman 9-14; Andrew Mack in Myles Aroon 16-21.

The executive staff of the Academy of Music: Ettie Henderson, proprietor; Frank E. Henderson, manager; Harry Hyams, business manager and treasurer; John E. Laugabee, stage machinist; Arthur Voegtlin, scenic artist; Henry F. Wagner, leader of orchestra; John S. Moore, advertising agent.

Manager Charles Dittmar, of the Florence Bindley co., and Henry F. Wagner, orchestra leader of the Academy of Music, celebrated their birthdays 3. Many of us will remember the event for a long time.

Fred Peel, ahead of Gus Heege, has been in town since 2, hustling for his attraction.

WALTER C. SMITH.

MINNEAPOLIS.

At the Grand Opera House, that prime favorite Alabama was given 2 to a large and brilliant audience, which evidenced its approval by frequent and enthusiastic applause. The co. was strong throughout. Of the new members, Ethel Irving deserves special commendation. Her Carey Preston was a charming personation. George R. Miller was effective as Colonel Moberly. Edward B. Kelly made a pleasing Squire Tucker. The others were, as usual, entirely at home in their respective roles. Charles H. Hopper in The Vale of Avoca 5-7.

The season at the Lake Harriet Pavillion closed with concerts 1.

Henry S. Alward, the business manager of The New Boy, was in the city 3-7 looking after the interests of his attraction, which opens at the Metropolitan 9.

Among the features to be presented at the State Fair on Newspaper Day will be a race between the thoroughbred horses of The Derby Winner co., with newspaper men of the twin cities in the saddle.

F. C. CAMPBELL.

DETROIT.

The Old Homestead, as delightfully fresh and new to us as though we had never seen it before, is with us this week at the Detroit Opera House, where it opened on 2. The tender and true sentiment in this play, the quaint and wholesome humor which enlivens it, pleases the old and the young, and pleases again and again, and will continue to do so as long as human nature remains unchanged, because in its blending of light and shade, and in the pure goodness of character delineated, it contains the very essence of the poetry of life. The misanthrope in whom it would not kindle at least a spark of love for and belief in his fellow man; the cynic whose cynicism would withstand Uncle Josh, or the critic who would speak of technicality in connection with The Old Homestead, are persons whom we think would be fitted for treason, strategy, or almost anything. A perfect picture true to nature of the unsophisticated Yankee is given us here, and every American takes pride in him. He is ours by right of possession, and no other country can produce anything like him. Give us more American plays of this stamp, and our stage could better perform one of its functions, that of elevating and influencing for good. It is running all week at the Detroit, and is being splendidly presented. All our old friends are in evidence, and we will be sorry to see them go, and always glad to welcome them back.

Next week will be a comedy week at the Detroit, Charley's Aunt being the attraction the first three nights (9-11), and Hoyt's Black Sheep the remaining three nights.

Tony Pastor and his merry and capable co. satisfactorily entertained the patrons of Whitney's at the Sunday afternoon and evening performances. On Monday evening The Cotton King received its first representation in this city and although things went rather slow the first night, on account of the very extensive scenery and elaborate stage mechanism, which required some time to get in working order, still it is in the hands of a competent co., is splendidly presented, and no doubt will draw crowds all the rest of the week. It comes to us with its reputation well established, as it was one of the undoubted successes of last season, and has just closed a successful run of one hundred nights at McVicker's Theatre, Chicago. Edward R. Mawson, Claude H. Brooke, Edward J. Heron, Rose Beaudet, Jean Mawam, and Rosella Knott personate the principal characters in an adequate and satisfactory manner. On the Road 8-14.

Campbell's Empire properly speaking did not open its regular season until Sunday (1) on which occasion A Kentucky Girl, which, by the way, was written by a young De'roiter, Fred. S. Gibbs, was given twice, and will run all week with a matinee every day. It is the purpose of the management to have a daily matinee at the Empire this season. In A Kentucky Girl Sadie Hasson played the part of Charity Jarvey as she did when the play was presented here last season. The role fits her, and she is well supported, which results in good performances.

Si Plunkard at Campbell's Empire 8-14.

KIMBALL.

DENVER.

There was a dearth of amusements in the city week ending 7, not one house being open. This was excellent for the suburban places, as the nights are getting cool, and people don't flock out of town as they did.

The Octoroon has closed for the month of September. The management found some difficulty in securing first-class artists at this time of year, and preferred to close until the Fall movement of specialists begins, rather than play inferior talent.

The only night the Tabor was open was 3 for Joe Newman's benefit, and that was a gratifying success, by the way. This house is closed also week of 9-14. A. M. Palmer's original Trilby comes for a week's engagement.

At Manhattan week of 2-7 Jenny Kennark took the role of Stephanie in Forget-Me-Not. A. W. Fremont was specially engaged for Sir Horace Welby. It was a good performance. Labor Day was a particularly lively day at the beach. The theatre was crowded.

A specialty bill was offered the patrons of Elitch's. Levy the cornetist was among the number.

Harrry Corson Clarke will not open his Lyceum with Walker, London for the reason that it offers only one person an opportunity. He will obtain something that will show the co. individually. Mr. Clarke has not yet returned from New York, but it is said that he is selecting one of the highest-priced cos. ever brought West for stock work. He has signed Ernest Elton, comedian, and Thomas Ross.

A lady who will be genuinely missed when the season closes at Manhattan 22 is Zenaide Williams, the ingenue, who has given so many charming portrayals this season. There is one part especially that she appeared in at the Beach that was as delightfully done as one could possibly desire. I refer to the character of Felecia Craven, in Not Such a Fool as He Looks. Mrs. Williams has found time every now and then to furnish the papers with some of her verses since she came to Denver.

Robert Ingersoll, Walter Edwardes and Thomas Edison have all gone to Salt Lake for the former's stock co. there.

Jenny Kennark leaves for California next week.

W. C. PEABODY.

BALTIMORE.

Emily Bancker and her well-balanced co. made things merry at Ford's Grand Opera House week of 27. Miss Bancker is bright and charming and possesses a very winsome manner. The cast is an excellent one and includes Frederick Webber, W. Mandeville, Philip H. Ryley, Charles L. Fletcher, Walter Parr, Frank C. Sherer, Charles F. Warren, C. C. Phillips, Elizabeth Roselle, Anito Verno, Vesta Day, and Channez Olney. Peter F. Dailey 9-14.

At Harris' Academy of Music, one of W. A. Brady's sensational melodramas held the boards. In Old Glory we have sensation enough to satisfy anyone, though the strain is relieved every once in awile by an element of comedy which is bright and jolly in the hands of Arthur E. Moulton and Lottie Williams. The rest of the cast is very good and includes Joseph Slater, George R. Caine, Charles R. Gilbert, Edwin Bethel, Theodore Hudgens, Philip Hunt, George Duke, J. W. Sullivan, Charles Trusdale, Tony Dudley, Mildred Holland, and Rosa Chesneau. Bobby Gaylor in In a Big City 9-14.

Walter Sanford's melodrama The Struggle of Life proved a drawing attraction at the Holliday Street Theatre 2-7. The Limited Mail 9-14.

Reeves' Specialty Show opened a week's engagement at the Monumental Theatre and did an immense Labor Day business. The specialties are excellent and the entertainment is in every way up to date. J. W. Isham's Octoroons 9-14.

Lottie Williams does some clever dancing in Old Glory. She is bright, full of vim and dash and yet does not overdo it.

Ed. Cooke is in advance of Bobby Gaylor. He lays claim to having one of the funniest shows on the road.

Sam K. Chester and wife have become members of the stock co. at Salt Lake. He is an old Baltimorean and his friends wish him well in his Western home.

George Macomber has joined Nora O'Brien's co. Mr. Macomber did good work with Robert Downing, and no doubt he will be a valuable acquisition to the co.

Wallace McCutchen is acting manager for Old Glory. He is one of the most popular men on Mr. Brady's staff.

HAROLD RUTTLEDGE.

INDIANAPOLIS.

The season at English's Opera House was opened by Eddie Foy and his excellent co. Aug. 24, presenting Little Robinson Crusoe to splendid business. Aside from Mr. Foy, who has a mirth-provoking part, well adapted to his peculiar style, Marie Dressler, Henry Norman, and Adele Farrington shared the honors. The music and final scene are deserving of special mention. Wrestling match 5; New Superba 16-21.

At the Grand Opera House Cleveland's Minstrels 6; Anna Eva Fay 9-14; The Fatal Card 16-21.

At the Park Theatre Marie Sanger's Extravaganza co. opened in the operatic burlesque The Golden Ball on Labor Day, matinee and evening, to S. R. O. Specialties and dancing are the main features, with good chorus work. Of the cast Carrie Rogers, Nettie Von Bilg, Messrs. Gallagher and Collins deserve credit for superior work. The Dazzler 3-7; In Old Tennessee 9-11; Flag of Truce 13-14.

The Empire opened its regular season with Kalbfield's Orpheum Stars on Labor Day, matinee, with big houses and pleased audiences. Of the cast Ethel Carter, a former Indianapolis resident, pleased the audience with her pleasing rendition of catchy songs. Troja made a hit. The programme as a whole was bright and pleasing and was well received. Fast Mail 9-11; American Vaudevilles 12-14.

English's Opera House has been entirely redecorated and presented a gay appearance on the opening night.

A Night in Pekin opened 2 to a good audience.

G. A. RECKER.

LOUISVILLE.

The Scout and Wild West Show opened 2 at the Grand Opera House for a week. Wild Bert played the part of the Scout very acceptably, and his feats of marksmanship were in the nature of the marvellous. The performing bear was also a distinct feature of the entertainment. The entire bill was an attractive one for a certain class of patrons, who turned out in numbers. Frohman's co. in Shenandoah opens on 9.

The Avenue Theatre opened its season under the management of W. M. Hull 2, presenting Joe Cawthorn in his new play, A Fool for Luck. The play is a suitable one for Cawthorn's abilities, and he is ably supported by a capable co., among whom are Frank McNish, Annie Buckley, and Annie Wood. A Cracker Jack 9.

Manager W. H. Meffert has returned from Boston, and, he, together with the entire house force is busy arranging for the opening that will occur on the 9th with Jeffreys Lewis in La Belle Russe.

Annie Wood, with the Cawthorn co., is a well-remembered member of the Burr McIntosh Four Seasons co., which played an engagement at the Auditorium two summers ago.

Manager James B. Camp, chairman of the Amusement Committee of the G. A. R. encampment, is a very busy man.

Pain, the fireworks man, is here arranging for what is said to be the most magnificent pyrotechnic display ever given in this country.

At the various camp-fires Messrs. Walter S. Mathews, Harry DeLorme and Charles Shreve, Jr., professionals who make this city their home, will contribute their services.

The advance sale for Shenandoah, which is a particularly seasonable attraction at the Grand Opera House during the G. A. R. Encampment, has been very large.

CHARLES D. CLARKE.

KANSAS CITY.

The John Stapleton co. presented The Wife at the Grand Opera House 1-7 before good-sized audiences. The co. is an excellent one, the cast being well balanced and the stage details thoroughly looked after. Bernice Wheeler, a Kansas City girl, played the leading role of Helen Truman, a society girl and later the wife, and invested the part with a rare degree of artistic finish. She seemed specially well selected for this character and wore some very handsome gowns that were much admired. Paul Gilmore made a strong impression as Robert Gray and Herbert Sayers as the villain was quite effective. The rest of the co. was also good. The Dazzler 8-14.

Birds of a Feather filled the second week of the season at the Ninth Street Opera House 1-7 and proved more popular with the gallery than the lower part of the house. The co. was not a strong one and business was only fair. Suwanee River 8-14.

The regular season at the Coates Opera House will open 5-7 with Roland Reed in The Politician.

The Auditorium will open its season 16-21 with The Silver Lining.

The Gillis will be opened by Chester Crawford 16 as a continuous performance house, giving a variety performance and drama.

The first Annual Fancy Horse Show at Fairmount Park 3-6 was a great success, bringing out the finest lot of horses and equipages ever seen in the West. The attendance was large and fashionable.

FRANK B. WILCOX.

OMAHA.

The John Stapleton co. in De Mille and Belasco's comedy-drama, The Wife, drew good houses at the Creighton Theatre on Aug. 29-31. The parts were well and acceptably played. Ida Palmer's Mrs. S. Bellamy Ives and Berenice Wheeler as Helen Truman deserve special mention. George Gardner as Silas Truman, Morgan Gibney as Major Homer Q. Putnam, and William Courtney as John Dexter were popular favorites. In Paul Gilmore's John Rutherford, while generally acceptable, one occasionally lost sight of his nobility of character by a lack of virility. The co. is well-balanced. Eugene Robinson's co. is presenting William Gill's A Fatted Calf to limited houses 1-7. John Stapleton's co. returns 8-14; The Derby Winner 15-18; The Hustler 19-22; Palmer's Trilby 23-25.

Boyd's Theatre will reopen 8-10, Pauline Hall being the attraction.

Pain's Storming of Vicksburg and pyrotechnic display at Courtland Beach for nine nights, beginning 6.

R.

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ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager) The season opened Aug. 30 with McFadden's Elopement. A very fair-sized audience, considering the very warm weather this section is experiencing. John Kernell, Phil. W. Peters, Emily Vivian and Capitola Urline gave very clever specialties. The songs, dances, and jokes were good, new, and in abundance. The applause was general throughout the evening.——ITEM: The theatre is under same management as last year, with Mr. Tannenbaum as lessee. M. McDermott, the lessee's trusty lieutenant, will continue as treasurer and assistant general manager. The prospect for general business here is very good this season, and a successful theatrical season is predicted.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The regular season will not open here until all the schools, viz.: University of Alabama, University High School, and two Female Colleges will be in session Oct. 2.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): Tenting on the Old Camp Ground was produced on Aug. 29 by local talent. The attendance was very good. The Mozart Opera co., which was to open the season on 2, has been canceled.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark Aug. 22-29. Jane's date was changed from 3 to Aug. 30. John Drew 17.——ITEM: Manager Fisher has a long list of sterling attractions booked, and looks forward to a large season's business.

LOS ANGELES.—THEATER (H. C. Wyatt, manager): Frohman's co. in Jane closed a three-nights' engagement Aug. 28 to rather light business. San Diego City Guard Band and Minstrel co. 31.——BURBANK THEATRE (Fred. A. Cooper, manager): Ethel Brandon closed a four-weeks' season with Editha's Burglar 31. Frohman's co. that has been playing at the Los Angeles, came for a two-weeks' engagement 1, opening in Jane.——ITEM: An elaborate outdoor production of As You Like It, with Rose Stillman as Rosalind, will be given 4 at Sycamore Grove, a suburb, for the benefit of the Hospital of the Good Samaritan. Manager Cooper, of the Burbank is major domo.—Sidney Brown is making friends on his first visit here as manager of the Frohman co.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Charles Frohman's co., headed by William Gillette, in Too Much Johnson Aug. 26-28 to good business. John Drew co., Pauline Hall Opera co., the Stockwell co., A. M. Palmer's Trilby co. are underlined.——NEW OAKLAND THEATRE (Louis Imhaus, manager): The opening of this theatre 26 with Fun on the Bristol has been fairly successful. The popularity of Messrs. James F. Post and Thomas C. Leary will make their engagement a success. For week of 1-7, the favorite, U and I.

STOCKTON.—YOSEMITE THEATRE (Frank P. Adams, manager): The season will commence 16 with the Frawley co. They will be followed by John Drew, Pauline Hall's co., Dunbar-Pyke Opera co.——AVON THEATRE (James Lent, manager): Dark 1-7.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): San Diego Band Minstrels Aug. 28. Frawley co. 2; Pauline Hall Opera co. in Dorcas 7.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): A Jay Circus to small houses Aug. 27, 28.——STANDARD THEATRE: A popular-price house was opened 23 with Simmons' Lyceum Theatre co. to fair houses.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Colorado Comedy co. 3.

ASPEN.—ITEM: Aspen Comedy co. composed of ten local people will shortly begin rehearsing Engaged, and intend presenting one play each month from this time on. The first piece will be put on at the Wheeler Opera House. J. J. Ryan, manager, and the remainder at the Tivoli, E. C. Rice, manager. So far no bookings have been made for either house for next season.

GRAND JUNCTION.—PARK OPERA HOUSE: The Park Opera House opens the season on 2 with Park Dramatic co. A Jay Circus 7.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, mgrs.): Those who thought the house couldn't be improved have been undeceived. Not many playhouses have 10x12 allegorical ceiling ornamentations, surely. The entirely new electric plant and stage make the house now absolutely complete. The season opened 24 with Cosgrove and Grant's Dazzler. Nellie McHenry appeared in her new play, The Bicycle Girl, 28. Hi Henry's Minstrels 29, Leavitt's Greater Spider and Fly combination 30-31; Lewis Morrison's Faust Labor Day; Rice and Barton's comedians Sept. 3; Peter Daily in The Night Clerk; Wang 9; Louis James in Othello 12; Primrose and West Minstrels 12; Brooklyn Handicap 13-14.——THE AUDITORIUM (Parsons and Jennings, managers): Now that this house is in conjunction with our Park City Theatre, a good season and one without clashing is assured. The season's opening attraction is Tony Farrell in Garry Owen on Labor Day, followed by Bauman's Comedians in A Green Goods Man 4; Chas. T. Ellis 5; Stetson's U. T. C. 7; Peck's Bad Boy 9; Gus Hill 10-11, and Cody and Salsbury's Black America 13. To get a jump trip from this monster aggregation while en route from Boston to Madison Square Garden, New York, speaks volumes for the size of the stage of this house and its conveniences.——The Hartford play-house to be built for a sister-house to our Park City Theatre seems to be temporarily delayed because of a claim to title by the city to the ground upon which it is to be erected; but it will be built, and your Bridgeport correspondent begs to inform his Hartford brother that he had a pretty good "scoop" on this theatre story, after all.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Nellie McHenry in her new play, The Bicycle Girl Aug. 30 appeared as jolly and young as ever. James B. Mackie in Grimes' Cellar Door 31 to fair patronage. The usual top-heavy house, augmented by the capillary row, greeted the Spider and Fly 2. Peter Daily presented his new play, The Hotel Clerk, 3. It was its second performance, the company having only opened the night before at Springfield. The play offers abundant opportunity for the effervescent star, and bubbles over with wit. Most elaborate scenery is introduced in the last act, a fact that is greatly appreciated by the provincial play-goer. John Sparks and Jennie Yeamans are in the co. The play made a big success. Chas. T. Ellis 4; Black Crook 5; Green Goods Man 6.——ITEMS: Councilman Lyon gave a box-party for the Daily co. He and Manager Rosenbaum were schoolboys together, and enjoyed a pleasant hour recalling old reminiscences. Councilman Lyon is also a member of the Claim Committee.—Allyn Hall, at one time the handsomest theatre in New England (so the oldest inhabitants that have good memories inform us), is being remodelled in first-class condition, but will probably be used mostly for dances and fairs, although a Brocton theatrical manager has thought of engaging it and transforming it into a first-class vaudeville house.—Fritz Barby, known to the entire profession as the genial proprietor of the Opera House Cafe, has been elected president of the Lum-Tum Club. Arrangements for the Elks' bazaar in October are progressing rapidly. Lady friends of the lodge have organized a committee of 150 to attend and aid in its success.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): The regular season was opened Aug. 31 by the Camille D'Arville opera co. in Madeline to a fair-sized house. The co. includes Alice Harrison (who makes her reappearance on the stage after an absence of several years. George Boniface, Jr., and others. The White Squadron 2 (Labor Day); small audience. Nellie McHenry in her new play, A Bicycle Girl, 4; Tompkins Black Crook 6; Humanity underlined.——REID OPERA HOUSE (Ira L. Jackson, manager): This house will open 7 with Rice and Barton's Comedians at popular prices.——ITEMS: The lobby of the Broadway was beautifully decorated with palms and flowering plants on Saturday night in honor of the opening of the season under the new management. Something of an innovation is being tried by Mr. Goss at the theatre in the shape of a cafe in the smoking-room, where confectionery, soda and light lunches may be obtained. It is modeled after Richard Mansfield's idea at the Garrick Theatre in New York, and seems to have hit the public fancy.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Peter F. Dailey opens 4 in his new piece, The Night Clerk, supported by Jennie Yeamans House dark since Aug. 23.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Kilyani-Elliott troupe filled out the rest of their week 26-31 to very good business. The Black Crook opened with a matinee 2 for three nights to a full house. The co. was capable and gave satisfaction to large audiences. A Green Goods Man 5.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): A thoroughly representative audience greeted Manager Jacques and his remodeled theatre on 2. So complete has been the transformation that the audience could hardly realize but that an entirely new theatre had been built on the site of the old one. The stage and proscenium arch have been enlarged, the boxes changed and up to date, a new curtain and scenery, and an entire redecoration of the whole in pale green, white and gold makes it one of the handsomest and most complete theatres in the New England circuit. The play, The Girl I Left Behind Me, was a production worthy of the occasion and received unlimited applause. Nellie McHenry and her co. appeared in her new play, The Bicycle Girl, on 3. The co. is a good one, but the play itself did not meet with much favor from the audience. An audience that filled the house witnessed Lewis Morrison's Faust on 4, and were more than pleased.——ITEM: Prof. Hallam, of the Jacques Opera House, has composed a new piece of music entitled "The Renovation March," which he has dedicated to the manager. It was played for the first time at the opening and received with favor. The seating capacity of the house is now 1,250.

SOUTH NORWALK.—HOYT'S OPERA HOUSE: (I. M. Hoyt, manager): Spider and Fly Aug. 29; small house. Morrison's Faust 3; good house. Trip to Chinatown 9.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The season was opened 2 by Hi Henry's Minstrels to a big house, giving general satisfaction. Morrison's Faust 5; Thomas Q. Seabrooke in A World of Trouble 6.——OPERA HOUSE (Alf. T. Wilton, manager): Mabel Chartier's burlesque co. 31; fair house.——ITEM.—Benjamin Howard, of Stuart Robson's co., who has been visiting here, has rejoined his company.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Nellie McHenry Aug. 27; good house. Stetson's U. T. C. 5.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Girl I Left Behind Me Aug. 30; large and appreciative audience. Thomas Q. Seabrooke 5; Nellie McHenry 7; Prodigal Father 9; Louis James 13; Wang 16; Faust 19.

DERBY.—STERLING OPERA HOUSE (J. L. Ungem, manager): Hi Henry's Minstrels pleased a large house Aug. 31. C. T. Ellis in The Alsatian 4; crowded house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Grimes' Cellar Door Aug. 30 to a fair house. Charles Ellis in Alsatian 3; very good house, notwithstanding outdoor attraction elsewhere. Rice and Barton's Razzle Dazzle 6. Rice's Comedians 9-14.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Girl I Left Behind Me with an excellent co. 3 to a large and appreciative audience. Chas. T. Ellis in The Alsatian 7; Fabio Romani 12; Frederic Bryton 13.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Stetson's U. T. C. co. 5; good house; performance fair. Coming: Minnie Lester 9-14; Col. Robert G. Ingersoll 9-14.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending Aug. 31. Edwin Hanford will play one week beginning 2.

ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): Side Tracked Aug. 24; good co.; topheavy house. The Cotton King co. opened their season here 27 to a large and highly pleased audience. They also opened the regular season of the house. Trilby 2.——ITEM: The electric railway to Aurora will be a boon both to the managers here and at Aurora, as it taps a number of good towns. Palmer's co., under the management of W. A. Brady, presented Trilby for the first time this season 2 to a packed house. The co. earned three curtain calls and much applause. Theo Roberts as Svengali, Herbert Carr as Taffy, Frank Rallston as the Laird, and Frederic Conger as Little Billee deserve special mention, while Mabel Amber completely captivated the audience as Trilby.——ITEMS: Electricity is now used throughout, new draperies, portieres, and new chairs and the woodwork newly painted.—I notice *Munsey's* has a full-page picture of Georgie Wells, an Elgin girl, in the September number.

AURORA.—OPERA HOUSE (J. W. Plain, treasurer): Sowing the Wind pleased a good house 2.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Derby Winner Aug. 26; fair business. The Bowery Girl to a fair-sized audience 3. The Empire Theatre is now under the lease and management of Messrs. Chamberlain and Barhydt, and Quincy theatregoers can be certain of good attractions during the season. Up to the present eighty attractions have been booked. Ali Baba 5, 6.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): A Fatted Calf Aug. 30; good attendance. Trilby 3; Al. G. Field's Minstrels 9.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Roland Reed in The Politician Aug. 29; good business. Ali Baba 2; crowded house. Trilby 11; Passing Show 23.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Birds of a Feather Aug. 28; fair business. Bunch of Keys 2.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Cotton King was presented to a well-pleased audience Aug. 28.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Dark Aug. 26-31.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Georgia Minstrels Aug. 21; good house. Holden Comedy co. 27-31; large houses. A Modern Woodman 2; Ali Baba 3; The Fast Mail 4; The Defaulter 7.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Derby Winner Aug. 28, 29, and The Defaulter 2, 3, to good business. A Bowery Girl 4; Old Tennessee 5, 6; Ali Baba 7; A Modern Woodman 9; Tornado 17; Trilby 19; A Bunch of Keys 23; Roland Reed 25. In Old Kentucky 26.

ENGLEWOOD.—MARLOWE THEATRE (B. T. Timmerman, manager): Dark 1-7. Slayton's Jubilee Singers 12.——NEW LINDEN THEATRE (Frank E. Baker, manager): Hart's Specialty co. opened 1 for the week to fair business. Hartwell and Webster were clever in their sketch. Burke and West in Burlesque Traps were good. A Turkish Bath 2-11.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken; manager): The Gibney, Gordon, Gibney co. closed a very successful week Aug. 31. Fast Mail 7; Henderson's co. in Sinbad 17; The Almanac 23.

EAST ST. LOUIS.—MCCANLAND'S OPERA HOUSE (J. W. Reed, manager): The Fast Mail drew two good houses 1. Side Tracked 9; Three Rubes 15; A Cracker Jack 22.——GEPPERT'S GARDEN THEATRE (Joseph Geppert, manager): Business has been light.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): This house opens 7 with A Cracker Jack, and the prospects are most flattering for a very successful season. Numerous improvements have been made both in the interior and exterior of the building, and the house presents a very pretty appearance. Manager Cline's scheme for suppressing free passes is working to perfection, and promises to be of great benefit, not only to the house, but to merchants securing advertisements on the programme. It is now impossible to go anywhere in the theatre without seeing an Opera House billboard or lithograph. Manager Cline's plan of abolishing "free passes" was published in THE MIRROR in July. A Flag of Truce 9, 10.——ITEMS: Keller Cookson, agent of A Cracker Jack co., is here, and will remain until 8.—A car-load of scenery to be used in A Flag of Truce arrived here last night in charge of Charles Thorne and Frank Mitchell. This is the special scenery that was used in the New York production of that piece.—H. L. Gardiner, business-manager of A Flag of Truce, is in the city billing his attraction heavily for the G. A. R. encampment.—George B. Buckley has joined Welch Brothers' Circus.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Murray and Mack in Finnigan's Ball opened the season Aug. 27, and gave an excellent performance to good business. Marie Sanger co. 28 to fair business. U. T. C. 31; good business. Wills' Two Old Cronies 2 gave an excellent performance to a fair house. A. Y. Pearson's co. in The White Squadron and Land of the Midnight Sun 6, 7; Wellsley's Congress of Wonders 10; Al. G. Field's Minstrels 12; Old Tennessee 13; Mr. and Mrs. Robert Wayne 16-21; Jolly Old Chums 23; Henderson Comedy co. 24; Signor Blitz 26; Helene Mora 28.

EVANSVILLE.—GRAND (King Cobbs, manager): Sowing the Wind opens the season 6; Al. G. Fields' Minstrels 12.——PEOPLE'S (T. J. Groves, manager): A Bunch of Keys to a fair house 7. Cleveland's Minstrels 8.

WABASH.—HARTER'S OPERA HOUSE (Harter Bros. managers): Columbia Opera co. Aug. 28; big house, advanced prices; excellent performance.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): The season opened Aug. 27 with Finnegan's Ball revised and written up to date. And it seemed a clever vehicle for those clever Irish comedians, Murray and Mack. The piece abounds in specialties. The individual work of Gracie Cumings and the team work of the Loring Sisters deserves special mention. Salter and Martin's co. in U. T. C. Aug. 29 to a large house despite the warm weather. Columbia Opera co. presented Said Pasha to a fair and very well-pleased audience 29.——ITEMS: Manager Van Arsdale is to be congratulated on securing such standard attractions as he has booked this season, and with the outlook that our town has now with all its factories running distributing a weekly pay-roll of over $25,000, theatrical business will fairly boom this season.—George Emerick, the author of Finnigan's Ball, is at work now on a musical comedy in three acts, entitled That Tired Feeling.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): Salter and Martin's U. T. C. was the opening attraction Aug. 27; performance and attendance good. John A. Victor's co. 5-7.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Wills' Two Old Cronies Aug. 30; fair business. The Telegram co. 9-14; Fair week. Field's Darkest America 16.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al. Gilbert, manager): A musical and dramatic entertainment was given Aug. 31, under the management of Mrs. Bella Golden, to fair business.——ITEM: New Harmony has a coming actress of promise in Fannie Llewellyn Golden, a daughter of Martin and Bella Golden and sister of Grace Golden. Miss Fannie, who is only about fifteen years, shows decided talent for the stage.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): Birds of a Feather opened the season here on Aug. 27. Broom-Maker 9.——CARLISLE'S HALL (D. Carlisle, manager): Dark 26-31.

PERU.—EMBRICK'S OPERA HOUSE (S. B. Patterson, manager): Two Old Cronies 3; good business. Wellsley's Congress of Novelties 11; Al. G. Field's Darkest America 13.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): A Bunch of Keys, with Ada Bothner as the star, was the attraction Labor Day, matinee and evening, to fair business.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A. Y. Pearson's Dramatic co. opened a four-nights' engagement 3 with The White Squadron to large business. Shepard's Minstrels 9; Hoyt's Black Sheep 11.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Bemfield, managers): Billie Casad's Minstrels Aug. 28. Nelson Compton's Comedy co. week of 27-31; both to excellent business.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Marie Kinzie co. Aug. 29-31; good performances to S. R. O. Millary's Congress of Novelties 7; Shepard's Minstrels 10; Old Tennessee 18.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Richards and Pringle's Minstrels Aug. 29; good house; satisfactory performance. Henderson's Comedy co. in A Straight Tip 3; fair house at 10-20-30c. American Scout 11; A Cracker Jack 16; Columbia Opera co. 24.——ITEM: Carrie La Mone, Billy Wycoff and wife, and Frank Graham joined Henderson's Comedy co here.—John Auld Forsythe has charge of the programme, which is neatly printed.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Opened its season Aug. 28 with Richards and Pringle's Minstrels; large and well-pleased audience. A Cracker Jack 5; Columbia Opera co. 23.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): The Madge Tucker co. opened the season at this house 2; large audience and general satisfaction.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Murray and Mack in Finnigan's Ball opened the season Aug. 28 to large business; satisfactory performance. A Cracker Jack 2; fair business. The Dazzler 4.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): A Bunch of Keys, under the management of Gus Bothner, opened the season here Aug. 30. The co. rehearsed here for three days, and gave an excellent performance.——ITEM: Lida Wells, who summered here at the home of her mother, has left to join Warmington's Two Sisters co. It is said on good authority that Miss Wells and Mr. Warmington are engaged to be married.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Columbia Opera co. in Said Pasha to a large and appreciative audience Aug. 30. Madge Tucker and Kalbfield's Stars underlined.

IOWA.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE: This house opened the season Aug. 29 under the new management with Alabama to a large and brilliant audience.——ITEM: Mr. Alton, the new manager, is sparing no expense or time in making the house one of the finest in every respect between Chicago and San Francisco. It is now receiving its finishing touches, and when completed will present a most attractive appearance. A first-class orchestra has been secured; a new drop-curtain and new scenery has been added, and the dressing-rooms, which are conveniently located, are fitted up in fine style. The seating capacity, including the six double boxes, is about 1,200; so good bye, Omaha.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Al. G. Field's Colored Minstrels Aug 26 turned 'em away. Fast Mail 4.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The theatrical season was formally opened Aug. 27, 28 by the John Stapleton co., who presented The Wife to good business. Pauline Hall 7; Roland Reed 9-11; The Fatted Calf 12-14.——GRAND OPERA HOUSE (William Foster, manager): Al. G. Field's Minstrels opened the house for the season to good business 28. The Fast Mail also to good business 30, 31. Tornado 4, 7; Murray and Mack 6-14.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Al. G. Field's Minstrels drew a full house Aug. 29.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Leslie Davis stock co. Aug. 26-29 in repertoire to good business. The Derby Winner 30; fair business.

FORT MADISON.—EBINGER GRAND (Charles H. Salisbury, manager): Al. G. Field's Darkest America 2; good business. Bunch of Keys 17; Tornado 20.——ITEM: The outlook for Ali Baba 9 is very promising, notwithstanding this is the first Sunday night performance that has been booked in a number of years. It is not the intention of Manager Salisbury to have Sunday attractions at his theatre, but in order to furnish his patrons the opportunity to see this attraction he was compelled to book it for Sunday night.

MARSHALLTOWN.—ODEON THEATRE (I. C. Speers, manager): Al. G. Field's Minstrels opened the season Aug. 27 to big business; good performance. Parks and Graves Oriole Comic Opera co. 4-6.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): Augustus Thomas' Alabama Aug. 30; small house. Lincoln J. Carter's The Tornado 31; light house. Roland Reed in The Politician 3; very large house.

MASON CITY.—PARKER'S OPERA HOUSE (C. A. Parker, manager): Dark yet; house thoroughly renovated; new scenery.——AUDITORIUM (John Borland, manager): Frank E. Long's repertoire co.; crowded house; good co; Mr. Long and Annie Thomas were the favorites. Oriole Opera co. in Said Pasha and The Mascot 23; general satisfaction; good houses. The regular opening occurs with Lincoln J. Carter's co. 10.——ITEMS: Ike. C. Spears, manager Odeon Theatre, Marshaltown, Iowa, was in the city on last Monday.—Colonel Robert Ingersoll gave his lecture on Abraham Lincoln at Clear Lake, Iowa, 1 to 10,000 people.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Opened 2 with the Roland Reed co. in The Politician under the most auspicious circumstances. Long before the curtain rose two thousand people were present and the S. R. O. sign was out. Praise was heard on every side for the new house, which is one of the finest west of Chicago. Prof. J. A. Roche 9-11; The Hustler 17; Ali Baba 19.

KANSAS.

OTTAWA.—OPERA HOUSE (F. R. Miller, manager): Ed. L. Clark, assisted by home talent, gave a minstrel performance to the seating capacity of the house Aug. 30 for the benefit of the Ladies' Guild of Grace Episcopal Church.——ITEM: The Auditorium, destroyed by fire March 3, is being replaced by the finest and largest theatre in the State. It is built of pressed brick and cut stone, heated by steam, and lighted by gas and electricity. It will have all modern conveniences and improvements. The scenery will be from the studio of Sosman and Landis. The building will be a credit to the enterprise of S. B. Rohbaugh, and will be under the management of Charles H. Ridgway. The opening will occur sometime during January. Fred. R. Miller has accepted the management of the Opera House.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): House dark week ending 1.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Opera House dark week of Aug. 26-31.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): J. K. Emmett in Fritz In a Madhouse to fair business 2. Mr. Emmett has improved in his acting since his last visit. John Griffith 19; The Fatted Calf 23; Beach and Bowers' Minstrels 28.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Richards and Pringle's Minstrels Aug. 31; good house; performance satisfactory; return date soon.

MAYSVILLE.—WASHINGTON OPERA HOUSE (H. C. Sharp, manager): Lawrence Hanley in The Player Aug. 31; small but highly-pleased audience. Frank Jones in Our Country Cousin 7.

LEXINGTON.—OPERA HOUSE (S. T. Swift, Jr., manager): The Mabel Paige co. has just closed a most successful week's engagement. The house was well filled at each performance, and general satisfaction was given. Al. G. Field's Minstrels 6.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Mabel Paige 2; packed house. Our Country Cousin 9; McFadden's Elopement 14; Our Flat 25; Down in Dixie 26.

HENDERSON.—GABE'S OPERA HOUSE (George Sneider, manager): Georgia Minstrels gave a good performance to a fair house 2.——ITEM: The Park Theatre will open its second season 7 with Gustave Frohman's Sowing the Wind. This is the prettiest and best equipped theatre in the State, and under Alex. Rogers' able management a prosperous season is assured.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark week ending Aug. 31.——ITEM: The new Opera House is nearing completion. About two weeks more and Monroe will have the finest Opera House in the State outside of New Orleans.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (C. Tucksbury, manager): Thomas Keene as Richard III, Aug. 31 and Othello 2 was a strong attraction, and good business resulted. Lost in New York 29, 30; fair business. The Gormans in The Gilhoolys Abroad 6; Robert Mantell 9, 10; The Cotton King 13, 14.——PEAK'S ISLAND PAVILION (Bartley McCullum, manager and proprietor): Hazel Kirke 26-31 finished the season with big business.——ITEMS: Fred Plaisted, the oarsman, received a lucrative offer Aug. 31 to become treasurer and business manager for a co. Mr. Kennedy will put on tour this season.—James Forest, in advance for Gorman Brothers, was here 30.—At the closing performance of McCullum's Pavilion 31 every member of the co. received a parting gift. Among the most noticeable were Miss Ingram, miser's chest containing fifty-five gold dollars and several floral offerings; Miss Bingham, a solid silver atomizer in an elegant bouquet; Mr. McCullum, a traveling bag, solid gold watch and chain, and a box of cigars; Peter McCullum, a silver-mounted bria pipe; Mr. Brooks, scenic artist, a solid silver match-case, and Mart. Sargent a handsome dinner set.—This Fall and Winter will find Miss Bingham with one of Frohmans' cos.; James F. Horne with In Sight of St. Paul's co; Bartley McCullum will have charge of Nat. Goodwin's In Mizzoura co.; Miss Leigh will be in San Francisco, leading lady of Frawley's stock co.; Miss Ingram with Nat. Goodwin; Miss Andrews with the Gadys Wallis co., in Chicago; Mr. and Mrs. Staley at the Duquesne Opera House, at Pittsburg, Pa.; Mr. Cummings with Daniel Frohman at Frohman's Theatre, New York; Mr. Pascoe with the James O'Neill co; Mr. Conniers has gone with the Salvini co.; Mr. Buchanan with In Mizzoura co.; Mr. Callahan with his own co. in Faust; Peter Lang with Hoyt's A Milk White Flag; Mr. Brooks will be scenic artist for Nat. Goodwin; Mr. Bingham with Daniel Frohman co., and Mr. Henry will be in advance for In Mizzoura.—J. B. Leavitt was here 4.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): House dark week of 2-7.——ITEM: Fred. E. Twiss, the chief usher at the Lawrence (Mass.) Opera House, has been spending a short vacation in this city, and on 4 was married to one of Belfast's fair daughters.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Gorman's in The Gilhoolys Abroad Aug. 30 pleased a fair house. Samson 5 canceled.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Thomas Keene in Hamlet Aug. 26 to a large and well-pleased audience. The Gormans in The Gilhoolys Abroad 28; fair performance; highly-pleased audience.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Breezy Time 4 opened the season. Pay Train opened 27.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): Cleveland's Minstrels taxed the capacity of the house to its utmost 2, and presents the finest minstrel entertainment that has ever been seen in Cumberland. Gilmore's Band to fair business 4, caused by the band being delayed over an hour in arriving in town. A Breezy Time 7.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Joe Ott in The Star Gazer Aug. 27 to good attendance. Edward E. Rice's Comedy co. gave Springfield a first-night in Louis De Lange's new play, The Globe Trotter; initial performance Aug. 30 to large house, repeating 31 with matinee to fair attendance. The play, suggested by Paul Jones' adventures, is interesting and the co. excellent. "Old Hoss" Hoey appears as an up-to-date tramp, as a deaf and dumb woman and as an English lord with misfit clothes, giving him abundant opportunity for fun-making. Mrs. Dion Boucicault and Aubrey Boucicault shone in the cast. Peter F. Dailey in The Night Clerk 2; large audience. Leavitt's Spider and Fly 4; fair house. A Green Goods Man 7; Primrose and West's Minstrels 9; Chauncey Olcott 10; Nellie McHenry 11, 12.——ITEMS: An interesting incident of The Night Clerk here was the first and only stage appearance of Lawyer Emanuel M. Friend of New York on a wager of a ten-dollar supper at Delmonico's which he made with Pete Dailey that he would get through it without stage fright. He appeared in the police-station scene in the second act as counsel for a prisoner, Dailey being disguised as the police captain. He was a little weak-kneed at first, but braced, and Dailey's efforts to rattle him were unavailing. He introduced his own lines and said some bright things. He was recalled twice with tremendious applause.—Phil Ott had a carbuncle on his neck which he had to keep well poulticed and swathed, so in the last act of The Star Gazer, where the two brothers appear as doubles, Joe had to make-up to his stiff-necked younger brother instead of vice-versa as usual.—Nellie McHenry is an up-to-date wheelwoman, bringing her new vehicle, The Bicycle Girl, here the two nights of the big bicycle tournament.—Charles W. Fonda's Pavilion Tent Theatre closed season 31 and Tucker's Parlor Theatre opened 2.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Bicycle Club Minstrels Aug. 30, local talent, gave their first performance. They were well received by a representative audience that tested the capacity of the house. Nellie McHenry in A Bicycle Girl 2; Spider and Fly 3; both to good business. Lost in New York 10; Humanity 12; White Squadron 13.——THE EMPIRE (W. H. Bristol, manager): Gordon Stock co. 26-31; fair houses. The Girl I Left Behind Me 4; good business. Chauncey Olcott 9.——ITEM: Louis Harrison was with The Bicycle Girl co. here. He is making some changes in the piece.

MARLBORO.—THEATRE (F. W. Riley, manager): House dark week ending Aug. 28. Peck's Bad Boy 2; The White Squadron 7; Tony Farrell 11; The Derby Mascot 14; Rice's Comedians 23-28.

LYNN.—THEATRE (Dodge and Harrison, managers): A Green Goods Man failed to please a good-sized audience Aug. 30. Primrose and West's Minstrels 2; splendid business. Black America will play its first road engagement at Lynn Theatre 5 matinee and evening. Monbars and the Corsican Brothers are the pieces selected for Robert Mantell's engagement 6, 7. This deservedly popular young star will not play Boston this season, and in consequence many of his "Hub" admirers will be present during his stay here.==MUSIC HALL: The Old World Show, under the direction of Messrs. Cosgrove and Grant, opened to good business 2. Popular prices prevail. The engagement ends 7.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Byrne Brothers played 8 Bells Aug. 28 to a large and well-pleased house. Robert Mantell opened his season 2, 3, with matinee, to large audiences, presenting Monbars, Corsican Brothers and The Husband. The general work was excellent for almost a new co. and a first performance. Mr. Mantell is supported by Edythe Chapman, previously with Ward and James. She is a capable, conscientious actress, and was well received. The cast includes B. T. Ringgold, Willis Granger, E. A. Eberle, John O'Neill, Ernest Dunbar, Frank Smith, Robert Malchien, Edgar MacGregor, Marie Edith Rice, Kate Lester, and Nora E. Mack. Primrose and West's Minstrels 4; Thomas Keene 5; Lost in New York 9; Town Topics 10 ==MUSIC HALL (W. H. Boody, manager): Edwin Forsberg in My Partner interested large houses 29-31. Eloped with a Circus Man received a trial here 2. It is called a farce-comedy, and lacks the lively action necessary to a piece of this kind. Among the cast are Ed. W. Boland, C. L. Graves, Daisy Chaplin, and Lillian Keene. It is under the management of Frank V. Hawley. Peck's Bad Boy co. 5.==LAKEVIEW THEATRE (James Gilbert, manager): Mikado week of 26 closed the season of this opera co., which has not had the success it merited. Mr Gilbert will take part of the co. on the road for a few weeks, the other members having signed with different cos.==ITEMS: Business with the theatres has been exceedingly good so far. The cool weather may have something to do with it.—Will K. Hallowell will go with the Parson and Pool co. as musical director.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): The opening attraction has not been secured as yet. Lost in New York Oct. 1; Sowing the Wind 12; Edward Harrigan Nov. 5.==ITEMS: The present season bids fair to be the most successful, dramatically as as well as pecuniarily, that this city has ever known. Rockland is one of the best one-night stands in New England if the house is properly handled and first-class attractions presented. We now have electric connection with seven adjoining towns making a total drawing population of 25,000, and with one attraction a week is sure to pay. The Opera House here is in the Savings Bank Block, which was built in 1892 at a cost of $70,000 and is one of the finest brick buildings in Plymouth County. It is a very pretty house and contains a horseshoe balcony, stage 32x62, with eight dressing-rooms, steam heat and electric lights throughout. Its seating capacity is 1,000. The house has never been properly managed, and the season of '94-95 was so poor that the people lost all confidence. The new management has the confidence of the people.

FITCHBURG.—WHITNEY OPERA HOUSE: This house will open for the season 6 with The White Squadron as the attraction. J. R. Oldfield, who has taken the management for this season, is a newspaper man of experience. He has a good line of bookings, and will play nothing but first-class attractions.==ITEM: Ex-manager Sanderson will book some first-class attractions at New Town Hall, Leominster, Mass., and as the hall was built last season and has one of the largest stages in New England this place will draw a large number of theatregoers from this city.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): This house opened the regular season Aug. 31 to a big house. Girl I Left Behind Me 6; Charles T. Ellis in The Alsatian 10.==WILSON OPERA HOUSE (Thomas Hanley, manager): Dark.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A Green Goods Man Aug. 31; fair house. Lost in New York was the Labor Day attraction to S. R. O. Primrose and West gave an excellent performance to a very large audience 3. Town Topics 9; James O'Neill 11; Gorman Brothers 14; A Baggage Check 16.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): A Thoroughbred Aug. 29; fair-sized audience; co. good. Waite's Comedy co. 2-7; good business; good co.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Frederic Bryton in Forgiven opened the season with a large and enthusiastic audience 2. The White Squadron 8; Town Topics 12; Fabio Romani 17.

FALL RIVER (ACADEMY OF MUSIC (William J. Wiley, manager): A Thoroughbred Aug. 30 did a light business. Peck's Bad Boy 31; fair business. A Green Goods Man was the Labor Day attraction, drawing a large house. The Gorman's in The Gilhooly's Abroad 4; small business. Waite's Comedy co. 9-14.==RICH'S THEATRE (Wild and Rich, managers): This house opened its second season Labor Day.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, manager): Thomas E. Sben, supported by a first-class co., opened 2 for a week's engagement to big business.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Thoroughbred had a fair house Aug. 31. Courtenay Thorpe and Ida Jeffreys-Goodfriend opened their season here, presenting The Story of a Sin to large business 2.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Gormans in Gilhoolys Abroad highly pleased a good-sized audience 2. Robert Mantell 6; The Irish Artist 11.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Powell the magician gave a clever entertainment to a fair-sized audience Aug. 30. Clay Clement in The New Dominion under the management of Joseph Adelman did a fair business 2. W. J. Marvin, formerly manager of Charley's Aunt (Eastern co.), was in town acting as treasurer. Spider and Fly 7.

GLOUCESTER.—CITY HALL (Buskin Club, manager): A Thoroughbred 2; small house.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Gilbert Comic Opera co. opened season 2-4 in Mascotte, Chimes of Normandy and Mikado to good business. Kentucky Girl 13; Old Homestead 18; Sowing the Wind 24; Dazzler 26.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Cora Van Tassel in Tennessee's Pardner Aug. 14; fair house.==THAYER'S OPERA HOUSE (H. A. Thayer, manager): House dark week ending 3.

GRAND RAPIDS.—GRAND OPERA HOUSE (O. Stair, manager): On the Road, introducing Lydia Veamans-Titus, did well last week. The co. is capable. Wilbur Opera co. two weeks, opening on 9.==ITEM: Barton Drew, a Grand Rapids boy of more than ordinary promise, left last week for Muskoka Lake, Ont., to join the Van Cortland co.—The new drop-curtain at Powers' is a beauty and illustrates a scene in Rome.—The State Fair will be held here next week. The Fatal Card and Kellar at Powers' and the Wilbur Opera co. at the G and will be the attractions. Pain's Fireworks will exhibit 9-13.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Old Tennessee 20.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Cora Van Tassell in Tennessee's Pardner Aug. 30; The Burglar 2; both to small houses. The Gilbert Opera co. open 9 for a week.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Cora Van Tassell in Tennessee's Pardner deserved better patronage Aug 29, drawing only a small house. The Hassler benefit 9==STAR THEATRE (F. B. Mead, manager): Dark week ending 31.

MINNESOTA.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil. J. Gross, manager): The Marie Wellesley co. and Buchannan co., consolidated for two weeks, closed Aug. 24 with East Lynne to S. R. O. Pay Train 30; light business. Co. good, and scenic effects and settings especially fine.==ITEMS: The Buchannan co., which has been summering here, has reorganized, and will start out on their regular season. They opened here 31 to a crowded house.

DULUTH.—LYCEUM (L. N. Scott; manager): Old Homestead 2, 3; performances well received; good houses.==TEMPLE OPERA HOUSE (J. T. Condon and Jacob Litt, managers): Season open 6 with The Derby Winner two nights; Gladys Wallis in Fanchon 11; Rush City 13, 14.==ITEM: The Derby Winner 6, 7 is the first attraction to be given at the Temple under the new arrangement between Messrs. Condon and Litt, by terms of which it is understood that Mr. Litt will do the booking for the theatre. During the Summer extensive repairs and improvements have been made in the Temple, and with the excellent list of attractions secured a successful season is assured. The Lyceum is still new and much of its scenery is still unused. The bookings for the present season include many of the best attractions of the year.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Punch Robertson's Repertoire co. to good business Aug. 26-31. On 30 a dramatization by Donald Robertson of The Man in the Iron Mask brought out the S. R. O. sign. Old Homestead 5; Fast Mail 7; Tornado 14.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): House dark Aug. 26-31.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Wilson Theatre co. opened a three-nights' engagement 2 to a fulll house. Mahara's Minstrels 10; Lindner Dramatic co. 16-21; Tornado 25.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Heart of Nevada 4; Rush City 7; Fast Mail 18.

MISSOURI.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): House dark 1-7.==ITEMS: Professor Williams and wife have located here, and will probably organize a first-class concert company here during the coming Fall.—Professor Paddock's new brass band, lately organized here, is very popular with musical people. They have been offered some flattering engagements.

PULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Beach and Bowers' Minstrels Aug. 31; good house. Farnham's Operatic Comedy co. in Entanglement 5.

COLUMBIA.—HADEN OPERA HOUSE (R. E. Hatton, manager): Beach and Bowers' Minstrels will open the season here 4.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Joe Cawthorne in A Fool for Luck Aug. 24 to a comfortably-filled house; performance good. Farnham's Operatic Comedy co. in Entanglement 5.==BURNETT OPERA HOUSE: Beach and Bowers' Minstrels 30.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Birds of a Feather Aug. 29; fair house; poor performance. A Bowery Girl 3.

CARTHAGE.—GRAND OPERA HOUSE (Joe Logan, manager): House will open 16 by Katie Putnam in The Old Lime-Kiln. Griffiths' Faust 23.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): J. K. Emmett as Fritz Aug. 29 pleased a fair house. Beach and Bowers' Minstrels 3; excellent performance to a good house. Farnham's Comic Opera co. 6; Salter and Martin's U. T. C. co. 18; Alabama 25; Griffiths' Faust Oct. 1.

CLINTON.—OPERA HOUSE (W. Brannm,, manager): J. K. Emmett in Fritz In a Mad-House to a crowded house Aug. 30. Collicotte Comedy co. 16, 18, 20, 21. Richards and Pringle's Minstrels 19.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Down in Dixie will open the season 16; The Dazzler, Primrose and West's Minstrels, Charles Yale co. No. 1, J. K. Emmett, White Slave co., Spider and Fly co. The Limited Mail, Prohman's Lost Paradise, Louise Hamilton, Only a Farmer's Daughter, Oliver Doud Byron, Charles Yale co. 2, On the Mississippi, The Bowery Girl, The Fast Mail, Mabel Paige, and Effie Ellsler are among the bookings for the season.

MONTANA.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Annie Boyle Moore to a $400 house Aug. 26.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark 2. The Burglar 3.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Pay Train 10.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): This house opened 3 with Thomas Keene in Richard III. to a large and appreciative audience. The White Squadron 4; good house.==ITEM: Manager Harrington has reduced his prices so that at present they range from 15 cents to 1 dollar.==GORMAN'S THEATRE (Charles J. Gorman, manager): Harry W. Semon's Extravaganza co. did a very good business 2-7.==ITEM: John C. Keegan of the Keegans was in town last week as the guest of Manager Gorman.

NASHUA.—THEATRE (A. H. Davis, manager): The Cotton King opened its season 2 to a good house. Mr. Brophy as Jack Osborne made a decided hit. Thomas W. Keene in Merchant of Venice to fair business 4. Old Rube Tanner 7; Hi Henry's Minstrels 12.==ITEM: The Cotton King lay off 3 and 4 at Nashua.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Lost in New York to fair business Aug. 31. Aunt Sally to a light house 3. James O'Neill in Monte Cristo 7; Edward E. Nickerson's Colonial Comedy co. 9-14.

CONCORD.—WHITE'S OPERA HOUSE: White Squadron played to a good-sized audience 3.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Limited Mail 2 proved to be a strong drawing card. Trip to Chinatown 10; Oliver Byron 14; Charles Dickson 16; Edward Harrigan 18; Camille D'Arville 20, 21; Struggle of Life 23; Billy Van's Minstrels 27; Gus Heege 28; Joe Ott 30.

ELIZABETH.—DRAKE OPERA HOUSE (Rich and Maeder, managers): Lillian Lewis gave an excellent performance of Cleopatra Aug. 31 to a light house. All the Comforts of Home drew a fair house 2; excellent performance. Brooklyn Handicap 12; Mackey Opera co. 16-21.==LYCEUM THEATRE (A. H. Simonds, manager): U. T. C. gave an indifferent performance to a light house 31. Grimes' Cellar Door pleased a good-sized audience 2. The Limited Mail drew a fair house 4. Thatcher and Johnson's Minstrels 7; Edward Harrigan 16.==ITEMS: The theatrical season here is now fairly launched and there is every prospect for a good Fall and Winter season. All the factories are running on full time, and money is more plentiful than it has been in years.—Manager Simonds, of the Lyceum Theatre, emphatically denies the statement made in a previous issue of the *Clipper* that the Lyceum Theatre and Drake Opera House will be consolidated and run under one management. He informs your correspondent there is absolutely no truth in the report.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): Florence Bindley in The Captain's Mate, supported by an excellent co., opened the house for the season Aug. 29 to a large and well-pleased audience. Miss Bindley, in her musical specialties, made a decided hit. Limited Mail 3; Lillian Kennedy 4, 5; Bubb's Comedy co. 9-14; Edward Harrigan 19.==ITEM: Stillman Theatre has been thoroughly overhauled and many improvements added. The orchestra is under the efficient leadership of Professor George Rogers. The indications are for a successful season.

CAMDEN.—TEMPLE THEATRE (Markley and Hassett, managers): The season will open on Saturday evening, Sept. 14, when the attraction will be Hoyt's Trip to Chinatown. This house, under the new management, bids fair to become one of the best paying houses in New Jersey. The new managers are young men and hustlers and everything will be done to make attractions pay handsomely. The Lillian Kennedy co., who have been rehearsing here for several weeks, left on Friday for New Brunswick where they open the season.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, lessee and manager): Lillian Kennedy in She Couldn't Marry Three Aug. 30 and A Midnight Frolic 31 to light houses. Co. good. James R. Mackie in Grimes' Cellar Door 3 to a fair house. Peter F. Dailey in The Night Clerk 6; Hoyt's A Trip to Chinatown 7. The Prodigal Father 10; Turner's International Vaudevilles 12; Edward Harrigan 17; The Span of Life 19.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): The regular season was opened at this house Aug. 27 with Charley's Aunt, given by a good co. before good-sized audiences. Edward Harrigan in Old Lavender 9-14; Louis James 16-21.==H. R. JACOBS' THEATRE (Marcus Jacobs, representative): The Black Crook drew good houses week beginning 2. A Ride for Life 9-14; Slaves of Gold 16-21.==ITEMS: Colonel Morton will continue as resident manager of Miner's Theatre the coming season. George W. Turner will be doorkeeper. Gustavus Dunbar, formally of the Fifth Avenue Theatre, has replaced Harry C. Dennis as treasurer, while Joseph Mesnne will act as his assistant. Joseph Martin will be stage carpenter. The theatre has been thoroughly cleaned and presents a bright and attractive appearance. The scenery has been overhauled and the dressing-rooms have received new paper on the walls. The opening on Labor Day was well attended.—Ever since the opening of Jacobs' Theatre reports have appeared in the local papers of trouble between Mr. Jacobs and the owners of the building in which the theatre is situated, the latest report being that the rent had not been paid and if not settled immediately the theatre would be closed. As a matter of fact the rent is paid for the next six months and whatever differences have existed between the two parties have been amicably adjusted.

HOBOKEN.—LYRIC THEATRE (George Hartz, manager): The work on the Lyric is going on rapidly. The auditorium is nearly ready, as the new chairs are just being placed in position. A two-story house has been built on Hudson Place, which contains eight nicely appointed dressing-rooms, each with gas, water and heat. The stage entrance also has been changed so that the actors can go directly to their dressing-rooms without being obliged to push through scenery and props. A large bill-room has been provided, and last but not least, a finely appointed office for the advance managers of the different cos.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Joseph J. Sullivan in Maloney's Mishaps Aug. 31; big business. The Engineer 3; business fair; co. good. Gorton's Minstrels 9; for benefit of Dover Engine Co. No. 1.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Lillian Kennedy and a well-balanced co., 2, 3 to packed houses. Gorton's Minstrels 10.

CLINTON.—MUSIC HALL (J. W. Altemus, manager): The Midnight Flood opened season here Aug. 31 to an audience that packed the house to the doors. The performance gave complete satisfaction. May Smith Robbins in Little Trixie 6.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Bertram and Willard in The Engineer opened season 4 with a good house. Louise Aydelle and co. including Venetian Gondolier Mandolin Orchestra 24, 25.==ITEM: May Smith Robbins in Little Trixie changed route and canceled here 10.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Powell the magician made his first appearance in this city Aug. 29. The audience was not as large as it would have been had the performers been better known. The entertainment was given in four parts and several of the tricks were very clever. Zozo was "tried on the dog" 2. The animal survives, but the performance nearly proved fatal. Dan Sully in A Social Lion 4, 5. Gallagher and West in O'Hooligan's Masquerade 6, 7. Special Delivery 9, 10. Lady Audley's Secret 11==HARMANUS BLEECKER HALL: De Wolf Hopper sang Dr. Syntax twice 2. The audiences were large and the opera was sung by a well-trained co. Among the attractions underlined for this and next month are Sowing the Wind, Shore Acres, Country Circus and Twelve Temptations.==GAIETY THEATRE (Agnes Barry, manager): This cosy house was opened 2 with Isham's Octoroons as the attraction. The performance is first-class, especially the singing by Mme. Flowers and the Hyers Sisters. The comedy parts are well cared for by Mr. and Mrs. Tom McIntosh, who were formerly with Sam Jack. Harry Semon's Vaudevilles 9.==PERSONAL: Cairie Turner Mack, of this city, will be Robert Mansfield's leading lady at the Garrick Theatre.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Shore Acres was selected to open the Fall and Winter season 2-4, and fine audiences greeted the excellent co. at each performance. Archie Boyd was applauded as Uncle Wat, and the rest of the co. did exceedingly well with the roles allotted them.==COOK OPERA HOUSE (E. G. Lane, manager): A Baggage Check was presented on 2-4 and good business ruled during the engagement. The several specialists with the organization vied with each other in their efforts to entertain. On 5-7 Helene Mora appeared in A Modern Mephisto to fine attendance. Miss Mora's marvellous voice was heard to advantage.==ACADEMY OF MUSIC (Louis C. Cook, manager): The comedy-drama, The Westerner, with C. W. Goodrich and Lora Addison Clift in the lead, attracted large houses 2-7. The play was well staged, and the general work of the co. was commendable. Zo-Zo, the Magic Queen, 9-14.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Frederick Warde to fair business Aug. 30, 31. William Barry drew good-sized audiences 4,5. Shore Acres 6,7; Frederick Warde (return date) 9; Green Goods Man 11,12.==BASTABLE THEATRE (Frank D. Hennessy, manager): Donnelly and Girard to big business 30, 31. Frederick Bond in Fresh the American 6, 7; De Wolf Hopper 10.==H. R. JACOBS' OPERA HOUSE (George A. Edes, manager): A Baggage Check to big business 29-31. William Jerome in Town Topics to big business 2-4. Special Delivery 5-7.==ITEMS: The re-decorated Wieting presents a bright appearance, and is brilliantly lighted.—A new opera house is being built at Weedsport, N. Y., by O. W. Burritt. Harry D. Brown is to be manager.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): William Barry in The Rising Generation drew a fair house Aug. 31; audience well pleased. Lydia Barry was the recipient of a beautiful bouquet presented by her admirers. The Special Delivery 4; small house; performance good. The stage setting in Act IV. is worthy of special mention. Alexander Salvini 10.==ITEMS: Lillian Terry, a professional pupil of Madame Cellini, of London, visited friends here recently. On Sunday 1 she sang in the choir of the First Baptist Church to an audience of over 1,200 people. Her voice has greatly improved since last heard here.—For some unaccountable reason the managers of the Park seem to arrange nearly all their concerts, balls, etc., on nights when the Opera House is open. This is to be regretted, as of course the attendance at the Opera House suffers these warm nights in spite of the splendid attractions offered.

NIAGARA FALLS.—PARK PAVILION: A large crowd attended the benefit performance given F. B. Harrington, a retired and old actor 3. The play was Ten Nights in a Barroom.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): The Engineer 2; full house. Eva Tanguay carried the house by storm in her specialty performance. Brothers Byrne in 8 Bells 10; Louise Arnot in repertoire 19-21.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Shore Acres 14; Joseph Hart 19.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): William Barry in The Rising Generation drew a crowded house 3. Town Topics 5.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The regular season of this house opened with William Barry in The Rising Generation Aug. 30 to fair business. De Wolf Hopper Opera co 4; Shore Acres 9; Joe Ott 10; Herrmann 26.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Ezra Kendall in A Pair of Kids 2; large business; performance excellent. Morrisey's A Jay Circus 10.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Ezra Kendall's Pair of Kids co. No. 2 Aug. 29; fair business. O'Hooligan's Masquerade 31; small house. The Wicklow Postman 2; good co., but light business. The Stowaway 3; fine business.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The regular season at this house will open 6 with Conroy and Fox in O'Flarity's Vacation.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): A Pair of Kids Aug. 31 to a good house; performance unsatisfactory. Special Delivery 3; good house; delighted audience. McNulty's Visit 7.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The season was opened by Middaugh Musical Comedy co. Sept. 2-7 in a repertoire of new plays at popular prices to crowded houses. Elma Cornell and Gordon McDowell, old favorites of Wellsville, are at the head of this co. A Railroad Ticket 14; Human Hearts 17; Shore Acres 28.

ODDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): William Barry in The Rising Generation opened the house for the season Aug. 28 to a large and well-pleased audience. Joe Ott in The Star Gazer 11.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Ezra Kendall in A Pair of Kids 10.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Simon, manager): House dark week of Aug. 25-30. Daniel Sully 9; Shore Acres 13.

PLATTSBURG.—THEATRE (W. A. Browne, manager): Powell 2; excellent performance; good-sized audience. A Baggage Check 10, 11; Joe Ott 12, 13.

COHOES.—CITY THEATRE (Powers and Williams, managers): Clay Clement in The New Dominion Aug. 31; Zozo 3; Dan Sully in A Social Lion 6.==ITEM: The Mother of Bessie Overocher of the Dr. Syntax co. died of cancer at Amsterdam 2.

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UTICA.—OPERA HOUSE (H. E. Day, manager): Donnelly and Girard auspiciously opened the season here Aug. 29 with The Rainmakers before a large and well-pleased audience. The co. contains some very clever people. Ross and Fenton, the Rogers Brothers and Ada Mansfield made distinctive hits and fully shared the honors with the stars. William Barry presented The Rising Generation 2 to good business. Billy Van's Minstrels 18; Sowing the Wind 19.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Helene Mora in A Modern Mephisto 4; very satisfactory performance. Miss Mora possesses a charming voice, and was heartily encored. Ketley-Bostellmon Concert co. 12; Shore Acres 14.==ITEM: Edward Keating, of this cit,, left 4 for Amherst, Mass., where he will join Guy Brothers' Minstrels, whom he was with season of '94-95.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Robert Hilliard in Lost—24 Hours to a large and thoroughly-pleased audience Aug 31. Mr. Hilliard was well supported by Grant Stewart and an excellent co. Niobe, with Minerva Dorr in the leading role, supported by Frank Norcross and a talented co., to a fair-sized but highly-delighted audience 4.==THE SARATOGA OPERA HOUSE (A. L. Churchill, acting manager): Mora, the comedy sunbeam, opened her regular season to large houses 2.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Prof. Lee, the mesmerist, pleased large audiences Aug. 26-31, having some of the best citizens as subjects. Lillian Kennedy 10, 11; O'Hooligan's Masquerade 16; Delmonico at Six 18; Sphinx Opera co. 19; Little Happy Home 21.

FISHKILL-ON-HUDSON.—PRATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): Howard Stock co. in repertoire Aug. 26-31 pleased fair houses. O'Hooligan's Masquerade 3; fair performance to fair business. Byrne Brothers in 8 Bells 11; Hoyt's A Trip to Chinatown 18.

MATTEAWAN.—OPERA HOUSE (Fox and McNish, managers): The season opened with Walter Lawrence in Fabio Romani 2 to poor business. The performance was satisfactory. Dock Robinson's Minstrels 7.

HUDSON.—OPERA HOUSE: J. J. Sullivan and co. in Maloney's Mishaps pleased a fair-sized audience 4. Hoyt's A Trip to Chinatown 21.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): O'Hooligan's Masquerade 4; good house.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Darkest Russia, for the benefit of Washington Steamer co., proved a great success, the beneficiaries netting a very handsome sum Aug. 31. Frederick Bond in Fresh the American to fair business 2. The Rentz-Santley co. 6; Spider and Fly 10; 8 Bells 13; The Sphinx 16.

YONKERS.—MUSIC HALL (William J. Bright, manager): U. T. C. played afternoon and evening to a big house 2. Gorton's Minstrels to a light house 4. Trip to Chinatown 17.

LYONS.—MEMORIAL HALL (John Mills, manager): Joseph Hart in A Gay Old Boy 20, Fair Week, Governor's Day.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Special Delivery 2; big business. A Modern Mephisto 3; good business. Helena Mora in the title role made a hit. Joseph Hart in A Gay Old Boy 7; Barney Ferguson in McCarthy's Mishaps 9==BIJOU THEATRE (A. A. Fennyessy, manager): Vivian De Monte co. 2-7; good business; performance fair. Will E. Burton's Comedians in Gilhooley's Troubles 9-11.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Zozo to fair business 5. Lillian Kennedy 12, 13.==CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): All the Comforts of Home 10.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): Dark 2-7.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): William Barry in The Rising Generation opens the season 7.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): The season will be opened 11 with Only a Farmer's Daughter.

RALEIGH.—ACADEMY OF MUSIC (Geo. D. Meares, manager): The Academy opens 6 with Only a Farmer's Daughter.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J Lander, manager): J. K. Emmet in Fritz in a Mad-House Aug. 14; large house. The Pay Train 31; good house Louise Hamilton co. 9-12; Fast Mail 19.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Heywood Celebrities to very poor business Aug. 30, 31. They deserved better, for the co. is superior to anything of the kind ever seen in our city. Neil Litchfield, the man of many faces, is a feature. Barnes and Marvin's Players will appear in repertoire week of 2-6 at Summer prices, opening in A Southern Rose. The regular season of the Fargo Opera House will open 20 with Lincoln J. Carter's Fast Mail.==ITEMS: Fred. Berger, Sol Smith Russell's manager, has received the first act of Russell's new play, An Every-Day Man, by Marguerite Merington, to read.—Mrs. Kent Thomas (Carolyn Gage) is spending the Summer in Hamilton, O., the guest of her sister, Mrs. Boyd.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.==PARK THEATRE (Harry E. Feicht, manager): A Cracker Jack Aug. 29-31; fair business. The little darkey band in daily street parades was a good advertisement, and their specialty in the last act was pleasing. Murray and Mack in Finnigan's Ball played to the capacity of the house 2-4. The comedy is well presented, the two clever comedians and co. of capable artists creating lots of fun and introducing pleasing specialties.==ITEMS: Otto Kraft and wife joined the Corinne co.—Mardo Brown, a little darkey not yet in his teens, joined the Little Darkey Band of A Cracker Jack in the capacity of drum-major, and a little wonder he is as a twirler of the stick.—Ethel Browning, the daughter of William C. Bull, of this city, lately of St. Louis, left for New York 30 to begin rehearsals with Nat C. Goodwin's co. Miss Browning was with Joe Jefferson the past two seasons.—Charles Shaw and Joseph Michaels left 5 to join Lewis Morrison's co. The two Buckeye boys have been with Mr. Morrison for several seasons, and are highly spoken of by that star as being thorough in their line as stage machinists and carpenters.—Josie and Willie Marks, equestrian artists, and Billy Galt, clown, are filling a short engagement at Lakeside Park (Soldiers' Home).—Manager Harry E. Feicht was exultant over the great business done by Murray and Mack.

YOUNGSTOWN.—The season opened here 2 with the De Haven Comedy co. in Will R. Wilson's melodrama, Among the Pines, to an overflowing house, scores of people being unable to procure standing room. Minnie De Haven as Marion Dalton gave a strong and interesting impersonation. The funmaking of George Summers and T. T. Rook kept the audience in good humor. Messrs. Velvington, Lee, and Kettler were all strong in their respective parts. The co. plays all the week, producing Pavements of Paris, Nora Macree, The Hoosier Heroine, and Sire and Siren. The latter is a new play. The advance sale is large.==ITEMS: Charles Leedy, the famous gun and baton swinger, with this co., was presented, Monday night, with a gold badge by the Tod Post, G. A. R., of Youngstown.—The Elks will attend the De Haven per-

formance in a body 5 on the occasion of the presentation of Sire and Siren, which Miss De Haven regards as one of the strongest pieces in her repertoire.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Barlow Brothers opened the house for the season with a good performance to fair business. Eddie Foy 19 in Little Robinson Crusoe. Bowman and Kridler Hart will open a new vaudeville theatre in the old Opera House, commencing 9, at popular prices.

MARION.—Iler, Burke and Randall Pavilion Minstrels disbanded here last week. They intend putting a minstrel co. on the stage this season, and should have a good one from the talent they have.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The White Squadron Aug. 28; fair house.

KENT.—OPERA HOUSE (Mark Davis, manager): A Thoroughbred was not as represented and disappointed a fair house Aug. 28. Barlow Brothers' Minstrels 3; full house and best minstrel performance seen here for years.==ITEM: Clint Collins, champion roller skater, was home last week on a visit. He does a clever turn, and expects to join Spider and Fly co. soon.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebrough and Sowersby, managers): House dark week of Aug. 26. New Dominion 19.==OPERA HOUSE (Trelegan and Cherry, managers): Coleman and Heagler's Minstrels opened the house 28; business light.

COSHOCTON.—OPERA HOUSE (A. R. Keith, manager): Jule Walters, A Money Order 3; large house. A Breezy Time 21.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Barlow Brothers' Minstrels opened the house on Aug. 31 for the season to a large audience. In Old Virginia 14; Dan Sully 21; Al. G. Field's Minstrels Oct. 5.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Coleman and Heagler's Minstrels Aug. 29, 30 to large and well pleased audiences. Fitz and Webster in A Breezy Time underlined. W. R. Heagler, of Coleman and Heagler, is a former New Lexington boy, but has not visited this city for several years.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Jule Walters' new play, A Money Order, drew a fair house Aug. 31. Conroy and Fox in O'Flarity's Vacation 7. Manager Williams is out after several days' illness. An elegant photo of John Phillip Sousa has just been received from Prof. Sousa and added to my gallery of professionals.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Dazzler Aug. 30; weather very warm but business good. A. Y. Pearson's stock co. 2-4 opened in The Land of the Midnight Sun; business good. Ward and Vokes in A Run on the Bank 10.==BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Henderson Comedy co. 26-31; business fair. Jule Walters in A Money Order 2; good house at popular prices.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): The season of 1895-96 opened Aug. 29 with Sadie Hasson in A Kentucky Girl to a good-sized audience; general satisfaction. Mr. "Hoskyn" in The Patriot, benefit of G. A. R. of Upper Sandusky, O., 2. Seats are being rapidly sold. J. C. Lewis as Si Plunkard 7.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): Anna E. Davis Repertoire co. week of Aug. 26-31 in repertoire. Large and representative audiences.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Barlow Brothers' Minstrels Aug. 27 opened the season to a large and well-pleased audience. Carrie Louis co. 2-7 opened to S. R. O.==CITY OPERA HOUSE: Dark.

ASHLAND.—OPERA HOUSE (Horne and Westover, managers): Barlow Brothers' Minstrels Aug. 29; fair house. Howard Wall's Ideal co. 2-7.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Barlow Brothers' Minstrels Aug. 24; small house; fine performance. The Ideals week of 26 to good business, considering the hot weather. Billy Van's Minstrels 2; large audience. Corse Payton 9-14; Helene Mora 17; Clay Clement 21.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Season opened with the Columbia Comic Opera co. in Said Pasha Aug. 31. Lillian Lewis in Cleopatra 7.

ZANESVILLE.—OPERA HOUSE (R. D. Shultz, manager): The Dazzler (No. 1) Aug. 29; business good. In a Big City 3; A. Y. Pearson's stock co. 9-14.==ITEM: The members of The Dazzler co. were entertained after the performance by Prof. Geb st, whose son Charles is musical director of that organization.==MEMORIAL HALL (T. M. Spangler, manager): Howard Wall's Musical Comedy co. 9-14 in repertoire.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): C. W. Warren's co. presented The Convict's Daughter to the capacity of the house 2; everybody pleased.==ARENA: Buffalo Bill's Wild West 2; two performances; crowded afternoon and evening.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Billy Van's Minstrels 3; excellent performance to a large house.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Cleveland's Minstrels drew a large house at the Auditorium 3. The entertainment, from the splendid first part to the Trilby burlesque, was of a high order and was appreciated by all who attended. House dark 9-14; Fast Mail 24; Burt Shepard 25; On the Road Oct. 1.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Jule Walters' A Money Order was presented Aug. 29 by a good co. Cast Up by the Sea will be produced by local talent 9. R. C. Weldon, the genial treasurer of the Grand, will continue in the box-office during the season.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): Jule Walters in his new play, A Money Order, to a fair but well-pleased audience 4. Performance above the average. In Old Virginia 13; Cora Van Tassell 17; Fitz and Webster in A Breezy Time 20.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The Wilbur Opera co. closed a successful week's engagement 7. The co. is very popular here and is always sure of a welcome.==GOSSIP: Alva Herman leaves this week for Philadelphia to join Bonnie Scotland as treasurer. His sister, Selma Herman, is with the same co. playing the leading part.—Maud Daniel is press agent for the Wilbur Opera co.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Fatal Card 1-7; good business. The Grand will be dark next week, during which time a fine new drop-curtain will be placed in position. Gilmore's Band 15; Clay Clement 16-18. Ed. Fix has been made treasurer of the Grand Opera House this season. He has been connected with this house for a number of seasons, during which time he has made many friends, and in his new position will certainly be popular.==ITEM: George Bowles was in the city last week looking after Little Robinson Crusoe. He states he could not buy a MIRROR in the city the next day after they arrived, yet every newsdealer handles twice the number of MIRRORS than he does of all the other theatrical papers combined.

SANDUSKY.—NEW NIELSON OPERA HOUSE (Charles Baetz, manager): The Summer season at Cedar Point being closed, Manager Baetz will now devote his entire time to the management of the New Nielson Opera House, which will be opened about the middle of September, entirely remodeled and everything as bright as a new dollar.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Frank Jones in A Country Cousin Aug. 27; The White Squadron 30; both to fair attendance.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): A Thoroughbred Aug. 31; poor house. This production met with a poor reception, due to utter absence of plot and lack of ability in the cast. The Burglar 5.==MYERS OPERA HOUSE (L. E. Myers, manager): Dark Aug. 26-31.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): A. H. Woodhull's A Thoroughbred was presented Aug. 30 to a good house. The Iowa State Band 3 to good business and general satisfaction.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Eunice Goodrich, two weeks; Pay Train, Pringle-May co., The Tornado, Charlotte Tittell, Marie Sanger Burlesque co., Effie Ellsler, Columbia Opera co. underlined.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE (David H. Matthews, receiver): Corse Payton and Etta Reed closed the largest week's business ever done by this house Aug. 31, the S. R. O. sign being displayed nightly. Their repertoire includes The Parisian Princess, Rose Cottage, A Yankee in Cuba, Old Kentucky Home, The Plunger, and Kathleen Mavourneen. A Social Lion 19; The Burglar 28.==GOSSIP: John W. Vogel, ahead of Billy Van's Minstrels, was here Aug. 30.—John T. Kerr, of Syracuse, representing Wagner and Reis, has been in the city for the past few days. Mr. Kerr is an old New Castle boy, having been born here. This is his first visit to the town in twenty-two years, and in consequence he has renewed many old acquaintances.—P. J. Kennedy was here in the interest of A Railroad Ticket 3.—Everything here tends to a very prosperous season. All of our mills and factories are running full time, and several new industries are locating here.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Bubb Comedy co. week of Aug. 26, five nights and matinees, to fairly good business. Popular repertoire at popular prices. The hot weather affected the business. Katie Emmett, in her new play, Chat, an American Boy, to good business 4. The play abounds in scenes on the East Side of New York.==PAXTANG PARK (Lew Simmons, manager): The Lyceum entertainers are doing fairly this week, and with this week the season at this resort closes.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curran, manager): Keaggy's Theatre was opened for the season Aug. 30, the opening attraction being Freeman's Funmakers in A Railroad Ticket before a large and fashionable audience. Cosgrove and Grant's Comedians in The Dazzler 3 before a large audience; performance very unsatisfactory. Barlow Brothers' Minstrels 9; Jules Walters' A Money Order 13; The Three Guardsman 29; Russell's Comedians Oct. 1.==ITEMS: Dr. Keaggy is now sole owner of the Lomison Theatre, having fallen heir to the entire estate of the late Dr. Lomison. The name of the theatre has been changed from Lomison to Keaggy Theatre.—Mr. A. G. Curran will manage the theatre again this season and all the bookings are first-class.—Everything points to a good season here.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The season opened with Shenandoah to good business Aug. 23. The New Boy pleased a good house 29.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Billy Van's Minstrels 10; Cowboy Pianist 11; Salvini 13; The Burglar 24.

WILLIAMSPORT.—LYCOMING OPERA HOUSE: (Wagner and Reis, managers); Frank Mayo in Pudd'nhead Wilson to a fair-sized and highly-pleased audience 3. Katie Emmett in Chat an American Boy 5.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Andrew Mack in Myles Aroon 2; large and delighted audience. Frank Mayo in Pudd'nhead Wilson 4; large business. The Frothingham and Davis Theatres are both dark week of 2-7.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The season of 1895-96 was opened at this house Aug. 30 by the Jolly Old Chums co. The play is a farce comedy of light character. Clever comedians, good dancing and pretty girls kept the audience in good humor throughout. The house was fairly well filled. Katie Emmett in Chat, an American Boy, drew a good-sized audience 3. The packed gallery seemed to enjoy the performance thoroughly.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Middaugh Musical Comedy co. Aug. 26-31; big business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Robert Gaylor in In a Big City 2; large audience; performance good. Coleman and Haegler's Minstrels 14.

JOHNSTOWN.—ADAIR OPERA HOUSE (Alexander Adair, manager): This house opened the regular season Aug. 30 with Murphy and Mack as the attraction to moderate business.==JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Frohman's The Fatal Card 31; small but appreciative audience.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Gustave Frohman's co. in The Fatal Card pleased a fair audience Aug. 30. The co. is very good and they carry very fine scenery. Thatcher and Johnson's Minstrels pleased a large house 2. A Trip to Chinatown 4; large house. The Shadows of a Great City 5. Two Jolly Old Chums 9.==CONESTOGA PARK PAVILION: The Robinson Opera co., without the chorus, are playing Chimes of Normandy 2-7, having extended the season a week. The co. remaining consists of Frank French, John Young, William Pullman, Harry Nelson, Lizzie Gonzales and Mattie Reeves.==ITEM: Laura Russell, who did splendid work this Summer with the Robinson Opera co., left for her home in Rochester, N. Y. She will retire from the stage.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Billy Van's Minstrels will open the house on 6. The Railroad Ticket 10; Salvini 12.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Edward Harrigan's admirably selected co. presented Old Lavender to an appreciative and large audience Aug. 31. The genial Mart Hanley was on the door. Thatcher and Johnson's Minstrels 5; Jolly Old Chums 6; A Trip to Chinatown 12.==ITEM: Several of our townspeople went to New York 2 to be present at the debut of Miss Adella Francis (known to Bethlehemites as Adella Krause) in Charles Frohman's new play, The City of Pleasure.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Fitz and Webster presented A Breezy Time to a big house Aug. 31. Struggle for Life 9; Midnight Special 12; Killarney and the Rhine 14.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Bubb Comedy co. opened the season here 2 with The Black Flag to a crowded house.==NORRIS THEATRE (Eddie O'Brien, manager): The new Norris will open 7 with The Lost Paradise.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The season opened Aug. 30 with A Breezy Time, drawing well despite warm weather and outdoor opposition. A Trip to Chinatown, with Laura Biggar and Burt Haverly, drew a large, well-pleased house 2. Outcasts of a Great City 5; State League Republican Clubs, 13, 14; Limited Mail 17.==HIGHLAND PARK AUDITORIUM (Street Railway Co., managers): Spanish Students closed a two weeks' engagement Aug. 24 to big business. Hungarian Gypsy Band opened 26 to big business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Gus Heege in A Venuine Ventleman on 3 opens the season, followed by Billy Van's Minstrels 12; Dan Sully 13; Rising Generation 17.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Kittie Rhoades will open her season in this city 9. Miss Rhoades and co. arrived here 26 and rehearsed for two weeks.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager): Noss Jollities opened Aug. 29 to fair business.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager and proprietor): Midnight Flood opened the house 2 to a full house; performance good.==ITEM: Little Trixie 7; reserved seats all sold in advance.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagn, manager): The Jolly Old Chums Aug. 27; business good, co. excellent. George Thatcher and Carroll Johnson's Twentieth Century Minstrels 4; big business.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Andrew Mack as Myles Aroon 4; large and enthusiastic audience. George W. Turner's International Vaudeville co. opened to poor business 3 and stranded in Scranton.==MUSIC HALL (W. C. Mack, manager: Midnight Special to good business 24; very fair performance.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Waite's Comedy co. 2-7; packed houses.==ITEM: The Opera House orchestra returned from Conneaut Lake 31, where they filled a two months' engagement.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Col. James Geary's co., with Madame Thalia in repertoire, rehearsed here Aug. 26-31, and opened for seven nights and matinee 31 in the new French Spy to fair business; co. good.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): The Limited Mail 6.==ASSEMBLY BUILDING (Davis Beaumont, manager): A Trip to Chinatown Sept. 11.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Gus Heege in a Venuine Ventleman 4; fair-sized and delighted audience. Billy Van's Minstrels 11.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Andrew Mack presented Myles Aroon to a large and appreciative audience 3. Thatcher and Johnson's Minstrels 13.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE (Charles R. Jones, manager): Noss Jollity co. opened the season Aug. 31 to fair business.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Thatcher and Johnson's Minstrels 3 opened the season with a fair house. The co. was unusually strong. Audience very enthusiastic. A Trip to Chinatown 5; Two Jolly Old Chums 7; Kennedy's Players 9-14.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Was opened for the season by Henderson's Ideals 7 in repertoire of popular plays to good business. The stage has been enlarged and re-arranged, new and commodious dressing rooms added, making it complete and comfortable for those occupying it. Manager Miller has a large number of first-class attractions booked, and feels confident that the house will have a most successful season.==ACADEMY OF MUSIC (John D. Mishler, manager): The Jolly Old Chums attracted a large audience 31 and gave an up-to-date performance. Katie Emmett as Chat, an American Boy, gave a very good performance to a large house 2. Miss Emmett made a decided hit.==BIJOU THEATRE (George H. Middleton, manager: Opened 26 by Tomlinson Comedy co. in repertoire to good business. Rose Hill's English Folly co. gave a good performance to large houses 2-4.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Gus Heege in his new play, A Venuine Ventleman, was warmly greeted by a large audience. The outlook here for a prosperous season is good.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): The regular season was opened here 3 with Jolly Old Chums to a fair house. Andrew Mack in Myles Aroon 5 to a large house.==ITEMS: George W. Turner's Vaudevilles, booked for 4, failed to appear. Hazle Lodge B. P. O. E. gave a clambake at Hazel Park 30, which was enjoyed by a happy gathering.

RHODE ISLAND.

PAWTUCKET.—GRAND OPERA HOUSE (William C. Chase, manager): A Trip to Chinatown 2-4; packed houses. Courtenay Thorpe in The Story of a Sin 6-7; triple bill at Saturday matinee, The Light That Failed, Reading a Tragedy and Dorothy's Love.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Gormans gave a very pleasing performance with The Gilbboleys Abroad 3. Primrose and West Minstrels 6. Camille D'Arville booked for 9 cancelled.==SPRAY.—Lillian Blauveit, soprano, was well received at a fashionable musicale 1.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford and George Sweatt, managers): This house opened the season, after thorough renovation, Aug. 29, with S. R. O. White Squadron 10.==MUSIC HALL (L. Mailloux, manager): This house will open for the season 12 with McFoodle and McPoodle co.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Beard manager): Clement Bainbridge's Alabama Aug. 31; largest and best-pleased audience in the history of the house. Frank E. Long and co. in repertoire 3.==ITEM: Manager Bear is being highly complimented for his enterprise and good judgment in securing Alabama as the attraction for the recent Firemen's Benefit. The treasury of that organization was considerably enriched thereby.

TEXAS

DALLAS.—OPERA HOUSE (George Anzy, manager): The patrons of this house will be agreeably surprised on the opening night, Oct. 1, when they behold the numerous improvements made. Cosgrove and Grant's Comedians in The Dazzler will appear on 17; J. K. Emmett 19 and 20. The regular opening of the house will be on Oct. 1 with Darkest Russia.==OAK CLIFF OPERA HOUSE (Jacob Day, manager): The Alcazar Opera co. closed their two weeks' engagement Aug. 31 to a large and appreciative audience, and we hope next season to see them again. Thomas Lawden and Louise Hermaize worked hard, and succeeded in making each presentation a success.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): House dark week ending Aug. 31.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): The season will commence Oct. 3. The house will be opened by the Katie Putnam co. White Squadron 17.

WACO.—The Grand, under the management of Dave A. Weis, opens Sept. 21 with J. K. Emmett in Fritz in a Mad-House. The house, when completed, will be second to none in the State. Dave A. Weis is lessee, and has arrived in Waco to remain. Jacob Schwarz is business-manager.

PARIS.—PETERSON THEATRE (R. Peterson, manager): House dark week ending Aug. 31.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): House dark Aug. 26-31. Buck's Comedians will play at the Dam Pavilion 3-7.

UTAH.

SALT LAKE CITY.—All houses dark week of Aug. 26-31.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Powell 6; The Girl I Left Behind Me 13; Lost in New York 17.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Powell the magician 3, 4; satisfactory entertainment to good business. Joe Ott 5, 6; advance sale large, and as Ott is very popular here he will do a big business. Girl I Left Behind Me 11; Baggage Check 12; Special Delivery 16.==ITEM: Business in this city is good. New cotton mills, sash, door and blind factories, with all the old industries running on full time, indicate one of the best theatrical seasons in years.

BENNINGTON.—OPERA HOUSE (Opera House Co. managers): Joe Ott opened the season to S. R. O. Aug. 31; audience delighted. Clay Clement 3; good business. Baggage Check 13.==ITEMS: Joe Ott thinks of making Bennington his home. After 10 F. M. Tiffany will be lessee and manager of the Opera House.

VIRGINIA.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Lillian Lewis opened the season 3 in Cleopatra to a fine audience. The co. arrived late, and the audience waited very patiently for two hours, but were fully repaid by an excellent performance.

PETERSBURG.—ACADEMY OF MUSIC: House dark 2-14.

SUFFOLK.—NEW CITY HALL (H. E. Elam, manager): The season opened 3 with Only a Farmer's Daughter to fair business.==ITEM: Our house is still under the management of H. E. Elam, who plays first-class attractions. He has already booked a large number of leading attractions.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): House dark week of Aug. 26-31.==ITEM: Charlotte Tittell, under the management of Wallace Munro, will open her season in this city on 15 in repertoire of As You Like It, Much Ado About Nothing, Ingomar, A Woman of the World, The Ironmaster, and Drifted Apart.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Professor Gentry's Trained Dogs and Ponies Aug. 31.

SEATTLE.—Both theatres are dark, and theatrical affairs are at a standstill.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Melson, manager): House dark week of Aug. 26-31.

TACOMA.—NINTH STREET THEATRE: The Misses Webling Aug. 29; good house, under the auspices of the Canadian-American Club of Tacoma. The entertainment was a novelty, and was hardly to be classed as amateur or professional.==TACOMA THEATRE (S. C. Heilig, manager): House dark week of 26-31.

HOQUIAM.—THEATRE (H. A. Livermore, manager): Eunice Goodrich Aug. 21; large business.

WEST VIRGINIA.

CLARKSBURG.—The Traders' Grand Opera House will open on 3 with The White Squadron; Land of the Midnight Sun 4; Midnight Alarm 5.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Dazzler Aug. 29; everything new and pleasing performance; light business; weather too hot. In a Big City 4.==GRAND OPERA HOUSE (Charles A. Feinler, manager) McNulty's Visit 26-8; good business. Si Plunkard 1-3; Jule Walters 4-6.==ITEM: Manager W. E. Burton, of McNulty's Visit co., was married Tuesday evening, Aug. 27, at Bridgeport, O., to Miss Emma Schwarz of Columbus, O., a non-professional. After the performance, on the same evening, the groom entertained the co. and a few friends at a banquet at the National Hotel.

SISTERSVILLE.—BIJOU OPERA HOUSE (G. B. Thompson, manager): Pearson's White Squadron Aug. 26; good business. Land of the Midnight Sun 27; very satisfactory performance. Coleman and Heagler's Minstrels 10.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Dark Aug. 24-28. Lillian Lewis in Cleopatra 4; in a Big City 6.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): House dark week ending 14.

WISCONSIN.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Mahara's Colored Minstrels Aug. 29; S. R. O. Ferris Comedians 9-14.

RACINE.—BELLE CITY OPERA HOUSE (J. Johnson, acting manager): Gustave Frohman's Sowing the Wind co. was greeted with and pleased a good-sized, though not large, audience, 1. Uncle Josh Spruceby 12. C. A. Gardner 14.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A. H. Spink's The Derby Winner drew a large house Aug. 31. Viola Arthur, who rode the winning horse, is a very clever little woman, and captured the audience. The specialties were all good. Punch Robertson and his capable co. opened a week's engagement 2 to a large business.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Denier's Imperial Opera co. 3; Faust (Morrison's) 9; The Tornado 19.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Gustave Frohman's co. in Sowing the Wind Aug 30; good house. Meta Maynard as Rosamond deserves special mention.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Gustave Frohman's co. presented Sowing the Wind Aug. 28 to a good house. Francis Jones and his co. appeared 29 in the operatic comedy In Old Madrid. Lincoln J. Carter's The Tornado was given 3 by an excellent co. The great tornado scene, as well as the collision on midocean and the sinking ship, were the best ever seen here. The dissecting-room scene also deserves special mention. A Thoroughbred 6, Charles A. Gardner in The Prize Winner 11; Alabama 19.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): The Tornado Aug. 30; very good performance to a fair house. Charles Gardner in The Prize Winner 5; A Thoroughbred 10.==TURNER HALL: Gladys Wallace in Fanchon 9.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Imperial Opera co. 4, 5; Lewis Morrison's Faust 6; The Fast Mail 10; The Tornado 17.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark Aug. 25-30.

MERRILL.—BERARD'S OPERA HOUSE (William Conners, manager): House dark week of Aug 25-31. Lewis Morrison's Faust 7 (not Roberts-Martin co.'s Faust as announced last week).

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): House dark Aug. 25-2. Dunbar Opera co. in Falka 4.

CANADA.

TORONTO.—A large and fashionable audience assembled at the Princess' Theatre, formerly the Academy of Music, on Saturday evening, Aug. 31, by special invitation of Frank Connolly to assist at the informal opening of the new theatre. The picture presented was a very pretty one, and commendation was general. A musical programme was given by the orchestra of the house under the direction of Mr. Faeder, assisted by Mlle. Strauss and Signor Pierre Delanco, as vocalists, who were enthusiastically received. On Monday night, 12, the Princess opened its doors to the general public for the first time, with Frederick Warde in Runnymede. There were no christening ceremonies and after the second act Mr. Warde was called upon for a speech, and made a few remarks appropriate to the occasion. The star and play were well received by a large audience. Mr. Warde as Robin Hood made a pleasing impression, although suffering with a heavy cold. Charles Herman's Friar Tuck was excellent, and Fanny Bowman as Marjorie was delightful. Mr. Warde will also produce The Lion's Mouth, Damon and Pythias, and The Mountebank. A Gay Old Boy 9-14.==GRAND OPERA HOUSE (O. B. Sheppard, manager): Sol Smith Russell appeared in a new play, entitled An Everyday Man, specially written for him by Marguerite Merington. The theatre has been brightened up and looked its best, and the audience that attended was very large. The play tells of one John Empy, a plain everyday man, who is cashier of the Deephaven Bank, and is serenely happy with his wife, Mary, whose fault is her relatives, who undertake to stir John out of his domestic lethargy. His wife is persuaded to believe that her husband will be all the better for a little experience, and becomes quite unhappy because John has had no past. The act ends with John's determination to go to New York and see it all. The second act opens in the bachelor apartments of John Empy in New York when in town. All the relatives appear upon the scene, and are disgusted at John's debauchery, and John simulates drunkenness, and during the evening's drinking Dallas Swift, his wife's cousin, and Dr. George Fulham have words and the promise of a duel. During John's feigned drunkenness his wife visits and goes away heartbroken. John is obdurate, and teaches his wife a lesson. His wife's brother, Tom Saltonstall presents a forged order and tries to obtain the securities belonging to the Deephaven Bank. John detects the fraud, and by ingenuity saves the securities, and relieves the run on the bank, and saves his wife's brother from the consequences of his folly. The third act sees the reunited home and repentant wife, the relatives sent about their business, and the regularity of the home resumed. George Woodward, Earle Brower, Alf. Henderson, Miss Pitt, and Miss Nannie Radcliffe gave excellent support. Mr. Russell will present The Rivals 5, and The Heir-at-Law week of 9-14.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Dan McCarthy opened 2 to large houses at both performances in The Rambler from Clare. A pleasing feature was the introduction of four little misses in songs and dances. Mr. McCarthy will present The Pride of Mayo 9-14.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Boston Variety and Vaudeville co. gave two fair performances to good audiences Labor Day.==MECHANICS' INSTITUTE (T. B. Hanington, manager): Prof. Zera Semon still continues to delight large audiences at this house. Sawtelle Dramatic co. 9-21.

MONCTON.—OPERA HOUSE (C. W. Edgett, manager): House dark week ending 3.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Hettie Bernard-Chase in repertoire to good business Aug. 26-31.

HAMILTON.—GRAND OPERA HOUSE (E. D. Stair, manager): Sol Smith Russell Aug. 31; well-filled house. Richard Bond 12, 13. Messrs. Bessie and Davey are booking performers for the Star Theatre, which opens 9.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): This house will open about the middle of September with Ida Van Cortland's co.==ITEM: Preston, a town about fourteen miles from Guelph, opened their new Opera House to a crowded house; seating capacity about 600; stage 30x42.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Sawtelle's co. opened Aug. 26 to S. R. O. and played to good business during the week, turning people away 2.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALL THE COMFORTS OF HOME (W. H. Wright, mgr): Little Falls, N. Y., Sept. 10; Syracuse 11, Rochester 12-14.

ANDERSON THEATRE CO.: Indianola, Ill., Sept. 9-14.

A BOWERY GIRL (Harry Williams, manager): Chicago, Ill., Sept. 8-14.

A BREEZY TIME (Fitz and Webster): Grafton, W. Va., Sept. 10, Clarksburg 11, Fairmount 12, Dunbar 13, McKeesport 14, Cannonsburg 16, Waynesburg 17, Washington 18, Bellaire, O., 19, Uhrichsville 20, Coshocton 21.

ADA GRAY (Frank W. Lodge, mgr.): Marblehead, Mass., Sept. 10.

ALBERT ROWLAND: Keithsburg, Ill., Sept. 10, 11, New Boston 12 14, Mount Pleasant 16-21.

A MODERN WOODMAN (Harry A. Snow, mgr.): Burlington, Ia., Sept. 10, Muscatine 11, Davenport 12, Rock Island Ill., 13, Moline 14.

A MONEY ORDER (Jule Walters, mgr.): McKeesport, Pa., Sept. 10, Monongahela City 11, Connellsville 12, Greensburg 13, Johnstown 14, Bellefonte 16, Shamokin 17, Ashland 18, Wilkesbarre 19-21.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Plattsburg, N. Y., Sept. 10, 11, Burlington, Vt., 12, Bennington 13, Haverhill, Mass., 14, Lawrence 16, Lowell 17, Nashua, N. H., 18, Holyoke, Mass., 19, Hartford, Conn., 20, Waterbury 21.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Detroit, Mich., Sept. 12-14.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Cleveland, O., Sept. 9-14.

A RAILROAD TICKET (W. W. Freeman, mgr.) Meadville, Pa., Sept. 10, Oil City 11, Franklin 12, Jamestown, N. Y., 13, Wellsville 14, Syracuse 16-18, Rochester 19-21, Toronto, Ont., 23-28.

FATTED CALF (Eastern; Eugene Robinson, mgr.): Brooklyn, N. Y., Sept. 9-14.

A CRACKER JACK (John C. Fox, mgr.): Louisville, Ky., Sept. 9-14, Seymour, Ind., 16, Washington 17, Terre Haute 18, Mattoon, Ill., 19.

ANNA E. DAVIS (Neil McNeil, mgr.): Kent, O., Sept. Oil City, Pa., 18-21, Elyria, O., 24-28.

ANDREW MACK (D. W. Truss and Co., mgrs.): Washington, D. C., Sept. 9-14, Jersey City, N. J., 16-21.

ALLEN AND HILL (George A. Hill, mgr.): Watertown, N. Y., Sept. 9-14.

A TURKISH BATH (E. H. Macoy, mgr.): Chicago, Ill., Sept. 9-14, Princeton 18, Keithsburg 20, Mt. Pleasant, Ia., 24.

A. M. PEARSON'S STOCK (Western): Terre Haute, Sept. 9-14, Elgin, Ill., 16-21, Joliet 23-28.

ALABAMA (Clement Bainbridge, mgr.): Duluth, Minn., Sept. 10, Ashland, Wis., 11, Houghton, Mich., 12, Marquette 13, Sault Ste. Marie 14.

BIRDS OF A FEATHER (F. W. Stroh, mgr.): Topeka, Kans., Sept. 10, Lawrence 11, Sedalia, Mo., 12, Jefferson City 13, Alton, Ill., 14, St. Louis, Mo., 16-21, Pana, Ill., 23, Bloomington 24.

BUNCH OF KEYS (Gus. Bothner, mgr.): St. Louis, Mo., Sept. 8-14, Alton, Ill., 5, Hannibal, Mo., 16, Fort Madison, Ia., 17, Keokuk 18, Ottumwa 19, Oskaloosa 20, Des Moines 21, Davenport 22, Galesburg, Ill., 23, Monmouth 24, Peoria 25.

BUDD COMEDY (George H. Bubb, mgr.): Plainfield, N. J., Sept 9-14

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Philadelphia, Pa, Sept. 9-14, Pittsburg 16-21.

BURMAH: Boston, Mass., Sept. 3—indefinite.

BAILEY AND GRAY'S: Mt. Vernon, Ill., Sept. 9-14.

BAMBSON AND CARROLL: Ellicottville, N. Y., Sept. 10, 11.

C. W. WARREN: Waynesboro, Pa., Sept. 9-14, Salineville, O., 16-21.

CLAY CLEMENT (Joseph Adelman, mgr.): Rochester, N. Y., Sept. 10, 11, Cleveland, O., 12-14, Columbus 16-18.

CULHANE COMEDIANS: Fredonia, Kans., Sept. 9-14.

COMPSTON REPERTOIRE (E. M. Guenther, mgr.): Freeport, Ill., Sept. 9-14, Iowa City, Ia., 16-21.

CECIL SPOONER (H. S. Spooner, mgr.): Lincoln, Neb., Sept. 9-14.

CHARLES O. WILLARD (J. Harry Gordon, mgr.). Clayton, N. Y., Sept. 9-14.

COUNTRY COUSIN (Frank Jones): Richmond, Ky., Sept. 10, Lainsburg 11.

CAPTAIN PAUL (Horace De Lisser, mgr.): New York city Sept. 9-14.

CORNELL-MCDOWELL: Watkins, N. Y., Sept. 9-14, Penn Yan 16-21, Canandaigua 23-28.

CORSE PAYTON (David J. Ramage, mgr.): Mansfield, O., Sept. 9-14, Findlay 16-21.

CRESTON CLARKE: Philadelphia, Pa., Sept. 30-Oct. 5.

COON HOLLOW: Cincinnati, O., Sept. 8-14.

COTTON KING (Eastern; W. A. Brady, mgr.): Bangor, Me., Sept. 10, Rockland 11, Camden 12, Portland 13, 14, Augusta 16, 17, Portsmouth, N. H., 18, Lynn, Mass., 19-21.

COTTON KING (Western; W. A. Brady, mgr.): Chicago, Ill., Sept. 8-14, St. Louis, Mo., 16-21, Kansas City 23-28.

CHARLEY'S AUNT (Charles Prohman, mgr.): Wilmington, Del., Sept. 10, Scranton, Pa., 11, London, Ont., 13, Hamilton 14, Toronto 16-21.

CITY OF PLEASURE (Charles Prohman, mgr.): New York city Sept. 2—indefinite.

CARRIE LOUIS (John A. Himmelin, mgr.): Lima, O., Sept. 9-14, Sandusky 16-21.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Savannah, Ga., Sept. 10, Atlanta 11, 12, Birmingham, Ala., 13, 14.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Brooklyn, N. Y., Sept. 9-14, Ballston Spa 16, 17, Johnstown 18, Syracuse 19, 21, Philadelphia, Pa., 23-28.

DONNELLY AND GIRARD: Pittsburg, Pa., Sept. 9-14.

DERBY WINNER (A. H. Spink, mgr.): Minneapolis, Minn., Sept. 8-14, Omaha, Neb., 15-18.

DERBY MASCOT: Pawtucket, R. I., Sept. 10, 11.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Newark, N. J., Sept. 9-14, Elizabeth 16, New Brunswick 17, Trenton 18, Plainfield 19, Paterson 20, 21, Jersey City 23-28.

EMILY BANCKER (Our Flat; Thomas W. Ryley, mgr.): Washington, D. C., Sept. 9-14.

E. H. SOTHERN (Daniel Frohman, mgr): New York city Sept. 4—indefinite.

EMMA WARREN: Elizabethtown, Ky., Sept. 9-14, Horse Cave 16-21, Glasgow 23-30.

EIGHT BELLS (W. E. Flack, mgr.): Peekskill, N. Y., Sept. 10, Fishkill 11, Poughkeepsie 12, Newburg 13, Middletown 14, Philadelphia, Pa., 16-21, Newark, N. J., 23-28.

ELLINWOOD PLAYERS: Rome, N. Y., Sept. 9-14.

ELOPED WITH A CIRCUS: Fall River, Mass., Sept. 13-14.

FREDERICK WARDE: Scranton, Pa., Sept. 13, 14.

FREDERICK BOND (Shaw and Bradford, mgrs.): Chatham, Ont., Sept. 10, Woodstock 9, 11, Hamilton 12, 13, London 14, Toronto 16-21.

FOREPAUGH'S STOCK: Philadelphia, Pa., Aug. 19—indefinite.

FAST MAIL (Northern; Martin Golden, mgr.): Indianapolis, Ind., Sept. 9-11, Shelbyville 12, Greensburg 14, Connersville 14, Hamilton, O., 16, Lebanon 17, Xenia 18, London 19, Lancaster 20, Newark 21, Coshocton 23, Marietta 24, Sistersville, W. Va., 25, Wheeling, W. Va., 27-28.

FABIO ROMANI (Aiden Benedict): Ansonia, Conn., Sept. 10, Danbury 11, Winsted 12, Hartford 13, Mystic 14, Waltham, Mass., 16, So. Framingham 17, Milford Pawtucket, R. I., 19-21.

FAST MAIL (Southern; John B. Hogan, mgr.): Stevens' Point, Wis., Sept. 10, Chippewa Falls 11, Eau Claire 12, Stillwater, Minn., 13, Brainerd 14, Winnipeg, Man., 16, Grafton, N. D., 18, Grand Forks, 19, Crookston 20, Fargo 21, Jamestown 23, Bismarck 24, Miles City, Mont., 25.

FOR FAIR VIRGINIA: Milwaukee, Wis., Sept. 29-Oct. 5.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Sacramento, Cal., Sept. 2-14, Stockton 16-21, San Jose 23-28.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Portage, Wis., Sept. 9-14.

FLAG OF TRUCE (Eugene Landsberg, mgr.): New Albany, Ind., Sept. 10, Franklin 11, Indianapolis 12-14, Shelbyville 16, Connersville 18, Dayton, O., 19-21, Cincinnati 23-28.

FATAL CARD (Eastern): New Haven, Conn., Sept. 12, 13.

FAUST (Morrison's Southern, E. J. Abram, mgr.): Black River Falls, Miss., Sept. 11, Barraboo, 14, Columbus 16, Beloit 17, Waukesha 18, Kenosha 19, Ripon 20, Fond du Lac 21, Green Bay 23, New London 24, Neillsville 25.

FOOL FOR LUCK (Joe Cawthorn; John W. Dunne, mgr.): Chattanooga, Tenn., Sept. 12.

FLORA STANIFORD (T. W. James, mgr.): Waterloo, N. Y., Sept. 10, 11, Seneca Falls 12-14, Newark, N. J., 16-18, Albion 19-21.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Des Moines, Ia., Sept. 9-14, Ottumwa 16, Oskaloosa 17, Marshalltown 18, Boone 19, St. Joseph, Mo., 20, Topeka, Kans., 21, Kansas City, Mo., 22-28.

GIRL WANTED (Davis and Keogh, mgrs.): Montreal, P. Q., Sept. 16-21.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Atlantic City, N. J., Sept. 10, Long Branch 11, Elizabeth 12, Bridgeport, Conn., 13, 14, Derby 16, Norwalk 17, Mt. Vernon, N. Y., 18 Fall River, Mass., 20, 21.

GLADYS WALLIS (John W. Dunne, mgr.): St. Paul, Minn., Sept. 10.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city Sept. 2—indefinite.

GIRL I LEFT BEHIND ME (Gustave Frohman, mgr.): Rutland, Vt., Sept. 10, Bennington 11, St. Albans 12, Montpelier 14, Laconia, N. H., 15, Concord 16-21, Manchester 24, New Bedford, Mass., 24, Brockton 25, Lawrence 26, Lowell 27.

GRAHAM EARLE: Brookston, Ind., Sept. 9-14, Valparaiso 16-23.

GREEN GOODS MAN (W. E. Gorman, mgr.): Troy, N. Y., Sept. 10, Syracuse 11, 12, Scranton, Pa., 13, 14, Brooklyn, N. Y., 16-21.

GILHOOLYS ABROAD (Charles F. Brown, mgr.): Brockton, Mass., Sept. 16.

GUS HEEGE: Jersey City, N. J., Sept. 9-14, Wilkesbarre, Pa., 16, Reading 17, Allentown 18, Scranton 19, Carbondale 20, Binghamton, N. Y., 21, Newark, N. J., 23-25, Elizabeth 26, New Brunswick 27.

GILHOOLY'S TROUBLES: Scranton, Pa., Sept. 12.

GRIFFITH'S FAUST (E. A. Church, mgr.): Lincoln, Neb., Sept. 10, Omaha 11-14, Falls City 16, Nevada, Mo., 17, Pittsburg, Kans., 18, Fort Scott 19, Parsons 20, Galena 21, Joplin, Mo., 22, Lamar 24, Springfield 25, 26, Clinton 27, Jefferson City 28.

HUMANITY (W. A. Brady, mgr.): Norwich, Conn., Sept. 10, Waterbury 11, Holyoke, Mass., 12, Springfield, 13, 14, Philadelphia, Pa., 16-21.

HARRISON AND SIMMONS: Bloomfield, Ill., Sept. 9-14.

HUMAN HEARTS (Henry C. Miner, manager): Boston, Mass., Sept 9-14.

HENDERSON COMEDY: Washington, Ind., Sept. 9-14.

HELENE MORA: Toledo, O., Sept. 12-14.

HOWARD STOCK: White Plains, N. Y., Sept. 9-14.

HICKERSON COMEDY (J. B. Frasier, manager): Portsmouth, N. H., Sept. 9-14.

HOSS AND HOSS (Conyers and Chapman, mgrs.): Danbury, Conn., Sept. 16, Hartford 17, Waterbury 18, Bridgeport 19-22, Troy., N. Y., 23, 24.

HAMILTON-PHILLIPS: Hicksville, O., Sept. 9-14.

HENRY IRVING: Montreal, P. Q., Sept. 16-21, Toronto, Ont., 23-28.

IN SIGHT OF ST. PAUL'S: Boston, Mass., Sept. 30.

IN OLD KENTUCKY (Eastern; Jacob Litt, mgr.): New York city Sept. 9-14, Philadelphia, Pa., 16-28.

ION CARROLL: Franklinville, N. Y., Sept. 11-14, Cattaragus 16-18.

IN OLD KENTUCKY (Western; Jacob Litt, mgr.): Chi-

IN THE FOOTHILLS (J. D. Hutchinson, mgr.): Wilkesbarre, Pa., Sept. 23-25, Danville 26.

JAMES O'NEILL (W. F. Connor, mgr.): Manchester N. H., Sept. 10, Lawrence, Mass., 11, Haverhill 12, Salem 13, Lynn 14, Worcester 15-17, Springfield 18, 19, Waterbury, Conn., 20.

J. E. TOOLE (Edwin Jerome, mgr.): Columbia, Pa., Sept. 14, Middletown 16, Milton 17, Williamsport 18, Waverly, N. Y., 19, Elmira 20, Dansville 21, Rochester 23-28.

JOHN A. VICTOR: Elwood, Ind., Sept. 11, Kokomo 12-14, Peru 16 18.

JOLLY OLD CHUMS (Charles. R. Bugbee, mgr.): Altoona, Pa., Sept. 12.

JESSIE MAE HALL (O. M. Hall, mgr.): Huntington, Ind., Sept. 9-14, Wabash 16-21.

JULIA MARLOWE TABER AND ROBERT TABER (Theodore Bromley, mgr.): Minneapolis, Minn., Sept. 9-14, St. Paul 16-21, Duluth 23, 24, Eau Claire, Wis., 25, Winona, Minn., 26, La Crosse, Wis., 27, Madison 28.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Toronto, Ont., Sept. 9-14.

JOSEPH MURPHY: Williamsport, Pa., Sept. 30.

JOHN STAPLETON (Gustave Frohman, mgr.): Omaha, Neb., Sept. 9-14, Kansas City, Mo., 16-21.

JACK HARKAWAY (J. B. Spanow, mgr.): Philadelphia, Pa., Sept. 9-14, Montreal, P. Q., 16-21, Albany, N. Y., 23-25, Troy 27, 28.

JEFFREYS LEWIS (W. A. Edwards, mgr.): Louisville, Ky., Sept. 9-14, Philadelphia, Pa., 16-21, Brooklyn, N. Y., 23-28.

JAMES B. MACKIE: Norfolk, Va., Sept. 10, Suffolk 11.

JIM THE WITSERNER: Wilkesbarre, Pa., Sept. 10, 11.

J. J. SULLIVAN (Charles Warshauer, mgr.): Herkimer, N. Y., Sept 10, Ilion 11, Oneida 12, Canastota 13, Cortlandt 14.

KATHERINE ROBER (G. E. Lothrop, mgr.): Worcester, Mass., Sept. 9-14, Providence, R. I., 16-21, Boston, Mass., 23-28.

KATIE EMMETT (Hubert Sackett, mgr.): Boston, Mass., Sept. 9-14.

KITTIE RHOADES (George H. Abbott, mgr.): Pittston, Pa., Sept. 9-14, Freeland 16-21, Chester 23-28.

LITTLE TRIXIE (Fred. Robbins, mgr.): Providence, R. I., Sept. 9-14, Worcester, Mass., 16-21.

LYCEUM STOCK (Daniel Frohman, mgr.): Chicago, Ill., Aug. 26-Sept. 14.

LINDSAY'S COMEDIANS: Athens, Ga., Sept. 9-14, Greenville, S. C., 16-21, Asheville, N. C., 23-28.

LEWIS MORRISON (E. J. Abram, mgr.): New York city Sept. 9-14.

LAWRENCE HANLEY (Edward C. White, mgr): St. Louis, Mo., Sept. 8-15.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, mgr.): Buffalo, N. Y., Sept. 9-14.

LIMITED MAIL (Elmer E. Vance, manager): Baltimore, Md., Sept. 9-14, Annapolis 16, York, Pa., 17, Harrisburg 18, Hagerstown, Md., 19, Alexandria, Va., 20, Fredericksburg 21, Richmond 23, Hampton 24, Norfolk 25, Petersburg 26, Lynchburg 27, Roanoke 28.

LILLIAN LEWIS: Cincinnati, O., Sept. 8-14.

MIDDAUGH'S COMEDY (T. D. Middaugh, mgr.): Watkins, N. Y., Sept. 9-14.

MAY IRWIN (Rich and Harris, mgrs.): Boston, Mass., Sept. 9-14.

MARIE WELLESLEY (Richard Ober, manager): Staples, Minn., Sept. 9-14, Duluth 16-21, Chippewa Falls, Wis., 23-Oct. 5.

MAN WITH A PAST (E. M. and Joseph Holland): New York city, Sept. 2—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Potsdam, N. Y., Sept. 9-14, Canton 16-21, Malone 23-28.

MABEL PAIGE (M. A. Moseley, mgr.): Atlanta, Ga., Sept. 9-21.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Brooklyn, N. Y., Sept. 16-21.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Pittsburg, Pa., Sept. 30-Oct. 5.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): St. Paul, Minn., Sept. 9-14.

MODERN MEPHISTO (James Hyde, mgr.): Ashtabula, O., Sept. 10, Tiffin 11, Toledo 12.

MATRIMONIAL AGENT: Milwaukee, Wis., Sept. 8-14.

MIDNIGHT FLOOD (Eagan and Wilber, mgrs.): Wilkesbarre, Pa., Sept. 10, 11, Towanda 12, Canandaigua, N. Y., 13, Lyons 14, Rochester 16-21.

MCKEE RANKIN: Nashville, Tenn., Sept. 10.

MIDNIGHT SPECIAL: Hanover, Pa., Sept. 10, 11, Columbia 12, Lancaster 13, 14, Philadelphia 16-21, Wilmington, Del., 23-28.

MR. AND MRS. ROBERT WAYNE: Rushville, O., Sept. 9-14.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Rockford, Ill., Sept. 14, Chicago 15-21, Waukegan 23, Kenosha, Wis., 24.

MEXICO (Arthur C. Aiston, mgr.): Chicago, Ill., Sept. 1-14, Aurora 16, Davenport, Ia., 17, Dubuque 19, Marshalltown 19, Des Moines 20, 21, Minneapolis, Minn., 23-28.

MRS. POTTER-KYRLE BELLEW (Augustin Daly, mgr.): New York city Sept. 3—indefinite.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Memphis, Tenn., Sept. 9, 10, Nashville 11, 12, Evansville, Ind., 13, Paris, Ky., 14, Cincinnati, O., 16-21.

MADAME SANS GENE (Augustus Pitou, mgr.): Cleveland, O., Sept. 30-Oct. 5.

NIOBE (Frank W. Norcross, mgr.): Montreal, P. Q., Sept. 9-14, Toronto, Ont., 16-21, Kingston 23, Brockville 24, Ogdensburg, N. Y., 25, Watertown 26.

NELLIE MCHENRY (The Bicycle Girl; J. R. Deicher, bus. mgr.): New Haven, Conn., Sept. 9-11, Springfield, Mass., 12, Troy, N. Y., 14, Binghamton 16, Wilkesbarre, Pa., 17, Scranton 18, Hazleton 19, Mahanoy City 20, Manch Chunk 21, Philadelphia, Pa., 23-28.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Huron, O., Sept. 10, Vermillion 11.

O'GRADY'S MISHAPS: Clinton, Ill., Sept. 9-14.

ON THE ROAD: Detroit, Mich., Sept. 9-14.

ONLY A FARMER'S DAUGHTER (Josh Ogden, mgr.): New Berne, N. C., Sept. 10, Goldsboro 11, Tarboro 12, Henderson 13, Oxford 14.

OLIVER BYRON (J. P. Johnston, mgr.): Red Bank, N. J., Sept. 10, Atlantic City 11-13, Trenton 14, Long Branch 16.

OLD GLORY (W. A. Brady, mgr.): rooklyn, N. Y., Sept. 9-14.

OLD TENNESSEE (J. A. Tralle, mgr.): Indianapolis, Ind., Sept. 9-11.

O'HOOLIGAN'S MASQUERADE (W. B. Watson, mgr.): Mechanicsville, N. Y., Sept. 10, Hoosic Falls 11, Troy 12, 13, Saratoga 14, Amsterdam 16, Gloversville 17, Little Falls 18, Ilion 19, Frankfort 20, Owego 21.

ON THE BOWERY (Davis and Keogh, mgrs.): Milwaukee, Wis., Sept. 8-14.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.) Boston, Mass., Sept. 23.

OTIS SKINNER: Chicago, Ill., Sept. 7-14.

OLD RUBE TANNER: Manchester, N. H., Sept. 10, 11, Exeter 12, Salmon Falls 13, Farmington 14.

PARAGON THEATRE: Kendalville, Ind., Sept. 9-14.

PAYTON COMEDY (Isaac Payton, mgr.): Fredonia, Kans., Sept. 9-14.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs): Baltimore, Md., Sept. 9-14.

PECK'S BAD BOY (George W. Heath, mgr.): Alexandria, Va., Sept. 12, Richmond 13, 14.

PUDDN'HEAD WILSON: Philadelphia, Pa., Sept. 9-21.

ROBERT GAYLOR (In a Big City; W. A. Brady, mgr.): Baltimore, Md., Sept. 9-14, Buffalo, N. Y., 16-21, Montreal, P. Q., 23-28.

ROBERT HILLIARD (W. G. Smyth, mgr.): New York city Sept. 2-21.

ROBERT MANTELL (D. A. Bonta, mgr.): Portland, Me., Sept. 10, 11, Lewiston 12, Bangor 13, 14, Portsmouth, N. H., 16, Nashua 17, Manchester 18, Haverhill, Mass., 19, Worcester 20, 21, Providence, R. I., 23-28.

REDMUND DRAMATIC: Wahoo, Neb., Sept 9-14.

RUSH CITY (Davis and Keogh, mgrs.): St. Paul, Minn., Sept. 11, West Superior, Wis., 12, Duluth, Minn., 13, 14, Minneapolis 15-21, Mankato 23, Sioux City, Ia., 24, 25, Lincoln, Neb., 26.

RIDE FOR LIFE (Eugene Robinson, mgr.): Newark, N. J., Sept. 10, 11.

RORY OF THE HILL: Boston, Mass., Sept. 30.

ROLAND REED (E. R. Jack, mgr.): Des Moines, Ia., Sept. 10-11, St. Joseph, Mo., 12-14, Omaha, Neb., 15-16, Marshalltown, Ia., 23, Iowa City 24, Galesburg, Ill., 25, Springfield 26-28.

ROBERT DOWNING: Philadelphia, Pa., Sept. 9-14.

REED AND ROBINSON (H. T. Reed, mgr.): Haverstraw, N. Y., Sept. 11, Tarrytown 12-14, Nyack 16-18.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Toronto, Ont., Sept. 2-14, Detroit, Mich., 16-21, Bay City 23, Saginaw 24, Grand Rapids 25, 26.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 12-Sept. 14.

SILVER LINING (Thomas W. Miner, mgr.): Milwaukee, Wis., Sept. 9-14.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Albany, N. Y., Sept. 10.

STETSON COMEDIANS: Fort Smith, Ark., Sept. 10, Wagoner, I. T., 11, Muskogee 12, Krebbs 13, Denison, Tex., 14, Ardmore, I. T. 16, Purcell, Okla., 17, Norman 18, Guthrie 19, Perry 20-21, Arkansas City, Kan., 23-24.

SPAN OF LIFE (William Calder, mgr.): Brooklyn, E. D., Sept. 9-14.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Quincy, Ill., Sept. 10, Macon, Mo., 12, Brookfield 13, Chillicothe 14, Marceline 16, Carrollton 17, Moberly 18, Marshall 19, Harrisonville 20, Butler 21.

SHADOWS OF A GREAT CITY: Washington, D. C., Sept. 30-Oct 5.

SAWTELLE DRAMATIC: St. John, N. B., Sept. 8-21, Bangor, Me., 23-28.

SADIE HASSON (E. E. Rasye, mgr.): Flint, Mich., Sept. 10, Owosso 11, 12, Muskegon 13, Grand Haven 14, Milwaukee, Wis., 15-21.

SHORE ACRES (William B. Gross, mgr.): Auburn N. Y., Sept. 10, Ithaca 11, Geneva 12, Penn Yan 13, Corning 14, Erie, Pa., 16, Fredonia, N. Y., 17, Jamestown 18, Bradford, Pa., 19, Olean, N. Y., 20, Hornellsville 21, Wellsville 23, Cortland 24, Binghamton 25, Utica 26, Rome 27, Johnstown 28.

SHAFT NO. 2 (Jacob Litt, mgr.): Washington, D. C., Sept. 23-28.

SHE: Philadelphia, Pa., Sept 9-14.

SI PLUNKARD (J. C. Lewis): Detroit, Mich., Sept. 9-14, Ann Arbor 16, Battle Creek 17, Kalamazoo 18.

THE WORLD AGAINST HER (Agnes Wallace Villa): Pawtucket, R. I., Sept. 23-28.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Trenton, N. J., Sept. 10, Richmond, Va., 12.

THE MIDNIGHT ALARM (Edgar and Wilber, mgrs.): Wilkesbarre, Pa., Sept. 10, 11.

THE WESTERNER: Waukesha, Wis., Sept. 10, Kenosha 11, Racine 12.

THE DAZZLER (Herbert Q. Emery, mgr.): Kansas City, Mo., Sept. 9-14.

THE DEFAULTER (E. C. Ellis, mgr.): St. Louis, Mo., Sept. 8-14, Belleville, Ill., 15, Springfield 16, Keokuk, Ia., 17, Quincy, Ill., 18, Beardstown 19, Monmouth 20, Racine, Wis., 21, Milwaukee 22-28.

THE TORNADO (Northern; Jay J. Simms, mgr.): Rockford, Ill., Sept. 10, Elgin 11, Aurora 12, Joliet 13, Streator 14, Peoria 16, Galesburg 17, Monmouth 18, Burlington, Ia., 19, Fort Madison 20, Brookfield, Mo., 21, St. Joseph 23, 24, Atchison, Kans., 25, Leavenworth 26.

THE TORNADO (Southern; J. H. Huntley, mgr.): Mason City, Ia., Sept. 10, Charles City 11, McGregor 12, Dubuque 13, Winona 14, Black River Falls, Wis., 16, Stevens Point 17, Merrill 18, Wausau 19, Chippewa Falls 20, Eau Claire 21, Rochester, Minn., 23, Wauseca 24, Faribault 25, Red Wing 26, Stillwater 27, Brainerd 28.

THE KODAK (Ferd. Noss, mgr.): Washington, D. C., Sept. 9-14.

TRILBY (No. 2): Kansas City, Mo., Sept. 9-14.

TWO OLD CRONIES: St. Mary's, O., Sept. 10, Delphos 11, Galion 12, Sandusky 13, Findlay 14, Wauseon 17, Toledo 18, 19.

THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9—indefinite.

THOMAS Q. SEABROOKE: Boston, Mass., Sept. 9-14.

THE HUSTLER (Davis and Keogh, mgrs.): Cleveland, O., Sept. 9-14.

THE SPORTING DUCHESS: New York city Aug. 29—indefinite.

THOMAS KEENE (S. F. Kingston, mgr.): New York city Sept. 9-14, Brooklyn, N. Y., 16-21, Newport, R. I., 22.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Muncie, Ind., Sept. 10, Richmond 11, Middletown, O., 12, Springfield 13, Dayton 14, Cleveland, 23-28.

THE FATAL CARD (H. T. Thompson, bus. mgr.): Grand Rapids, Mich., Sept. 10, 11, Kalamazoo 12, Fort Wayne, Ind., 13, Lafayette 14, Indianapolis 16-21.

TENNESSEE'S PARDNER (Stuart and Marsh, mgrs.): Canton, O., Sept. 10, Wellville 11, Wheeling, W. Va., 12-14.

TOMLINSON'S COMEDY (J. J. Owens, mgr.): Bridgeton, N. J., Sept. 9-14, Bethlehem, Pa., 16-21.

THE NEW BOY (O. E. Hallen, bus.-mgr.): Cincinnati, O., Sept. 9-14.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

THE GLOBE TROTTER (E. E. Rice, mgr.): Chicago, Ill., Sept. 9-Oct. 5.

THE IDEALS (John A. Himmelein, mgr.): Salem, O., Sept. 9-14, Wooster 16-21.

THE CAPTAIN'S MATE (Florence Bindley): Philadelphia, Pa., Sept. 9-14, Easton 16, East Stroudsburg 17, Hazleton 18, Mt. Carmel 19, Girardville 20, Reading 21, Lebanon 23, Columbia 24, York 25, Hanover 26, Frederick, Md., 27, Hagerstown 28.

THE ENGINEER (Bertram and Willard, mgrs.): Scranton, Pa., Sept. 10, 11, Binghamton, N. Y., 12-14, Norwich 16, Waterville 17, Fort Plain 18, Troy 20, 21, Poughkeepsie 22, Catskill 24, Adams, Mass., 25, Lowell 26-28.

UNCLE JOSH SPRUCEBY: Waukesha, Wis., Sept. 10, Kenosha 11, Racine 12.

VINCENT-STREETER: Rockford, Mich., Sept. 9-14.

WARD AND VOKES (E. D. Stair, mgr.): Springfield, O., Sept. 10, Soldiers' Home 11, Columbus 12-14, Cincinnati 16-21.

WILLIAM BARRY: Jamestown, N. Y. Sept. 16, Bradford, Pa., 17, Olean, N. Y., 18, Elmira 19, Williamsport, Pa., 20, Harrisburg 21.

WAITE COMEDY (Western; D. K. Woods, mgr.): Warren, O., Sept. 9-14, Canton 16-21, Mansfield 23-28.

WAITE COMEDY (Eastern; N. C. Bradley, manager): Fall River, Mass., Sept. 9-14, Taunton 16-21, Brockton 23-28.

WHITE SLAVE: Philadelphia, Pa., Sept. 9-14.

WICKLOW POSTMAN (W. F. Crossley, mgr.): Ashland, Pa., Sept. 10, Shenandoah 11, Hazelton 12, Mt. Carmel 13, Williamsport 14, Rochester, N. Y., 16 18.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Pittsfield, Mass., Sept. 17, Troy, N. Y., 18, Albany 19, Saratoga 20, Plattsburg 21, Montreal, P. Q., 23-28.

WM. H. CRANE (Joseph Brooks, mgr.): Chicago, Ill., Sept. 9-21.

WALTER KENNEDY (Samson): Lowell, Mass., Sept. 10, Nashua, N. H., 11, Fitchburg, Mass., 12.

WOODWARD THEATRE: Eldora, Ia., Sept. 9-14.

WHITE RAT (Davis and Keogh, mgrs.): Montreal, P. Q., Sept. 9-14.

WHITE SQUADRON (Charles H. Young, mgr.): Woonsocket, R. I., Sept. 10, Worcester, Mass., 11, Northampton 12, Holyoke 13, Hartford, Conn., 14, New Britain 16, Middletown 17, Meriden 18, Waterbury 19 New Haven 20, 21.

ZOZO: Rochester, N. Y., Sept. 9-14, Philadelphia, Pa., 16-21, Cleveland, O., 23-28.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Cincinnati, O., Sept. 7-14.

A TRIP TO THE ROCKIES: Philadelphia, Pa., Sept. 2-14.

BOSTONIANS (Barnabee and McDonald, props., Frank L. Perley, mgr.): Hoboken, N. J., Sept. 12-14 Chicago, Ill., 16-21, Kansas City, Mo., 23-28.

BLACK CROOK (Eugene Tompkins, mgr.): Providence, R. I., Sept. 9-14, Brooklyn, E. D., 16-21, Philadelphia, Pa., 23-28.

BLACK CROOK (Springer and Welty, mgrs.): Washington, D. C., Sept. 9-14, Baltimore, Md., 16-21.

BABEL CONCERT (D. D. Smith, mgr.): Corry, Pa., Sept. 10, Titusville 11-13.

COLUMBIA OPERA (Jules Murray, mgr.): Cincinnati, O., Sept. 9-14.

CAMILLE D'ARVILLE OPERA: Boston, Mass., Sept. 9-21, Philadelphia, Pa., 23-Oct. 5.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

DELLA FOX OPERA (Nat Roth, manager): New York city Aug. 29—indefinite.

DE WOLF HILL OPERA: Poughkeepsie, N. Y., Sept. 20.

FRANK DANIELS OPERA (La Shelle and Clarke, mgrs.): Pittsburg, Pa., Sept. 20.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 9—indefinite.

FANTASMA (Hanlon's; Sam Fletcher, mgr.): Wilkesbarre, Pa., Sept. 12-14.

1492 (E. E. Rice, mgr.): Scranton, Pa., Sept. 12.

GARRICK BURLESQUE (John P. and Frank Sheehan, mgrs.): Pittsburg, Pa., Sept. 9-14.

GILBERT COMIC OPERA: Battle Creek, Mich., Sept. 9-14, Belding 16, Ionia 17-20, Owosso 21, Pontiac 23, Ithaca 24-27.

HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 24—indefinite

IOWA STATE BAND (Frederick Phinney, director): Columbus, O., Sept. 7-13, Cincinnati 14, 15.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Brooklyn, N. Y., Sept. 2-14, Philadelphia, Pa., 16-28.

LILLIAN RUSSELL OPERA: Boston, Mass., Sept. 9-14.

LITTLE ROBINSON CRUSOE (George Bowles, mgr.): Pittsburg, Pa., Sept. 9 14.

MILTON ADORN OPERA: Philadelphia, Pa., Sept. 9—indefinite.

MASON FAMILY CONCERT: East Stoneham, Me., Sept. 10, Bethel 11, Locke Mills 12, West Paris 13, Buckfield 14.

10, Lincoln 11, Nebraska City 12, Atchison, Kan., 13, St. Joseph, Mo., 14, Kansas City 16, Pleasant Hill 17, Sedalia 18, Jefferson City 19, Booneville 20, Marshall 21.

RICE'S: Manhattan Beach, N. Y., July 1—indefinite.

SAWTELLE AND EVANS'S: Antwerp, N. Y., Sept. 10, Philadelphia 11, Theresa 12, Alexandria Bay 13, Clayton 14.

ST. JULIAN'S: Salem, O., Sept. 10.

WELSH BROTHERS: Driftwood, Pa., Sept. 10, Renova 11, 12, Lock Haven 13, 14.

MISCELLANEOUS.

BANVE'S AQUARIUM: Columbus, O., Sept. 9-14.

BUFFALO BILL: York, Pa., Sept. 10, Harrisburg 11, Williamsport 12, Elmira, N. Y., 13, Ithaca 14.

B. F. EMERY: Corning, Ia., Sept. 9-14.

GODDALL GLADIOLOWERS: Freeport, Ill., Sept. 9-14.

KELLAR (Dudley McAdow, mgr.): Toledo, O., Sept. 10, 11, Grand Rapids, Mich., 12-14, Chicago, Ill., 15-28.

LALLA ROOKH: Detroit, Mich., July 22—indefinite.

LAST DAYS OF POMPEII (Pain's): Scranton, Pa., Sept. 9-14.

MARKS' MODERN MIRACLES: Halifax, N. S., Sept. 9-18.

NATIONAL SPECTACULAR CARNIVAL CO: Plymouth, Ind., Sept. 12, 13.

N. H. SMITH: Halifax, N. S., Aug. 19—indefinite.

PAUL L. AIKEN: Long Island City, N. J., Sept. 9-14.

STORMING OF VICKSBURG: Omaha, Neb., Sept. 7-14.

SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Glens Falls, N. Y., Sept. 9-14.

WILSEY'S CONGRESS OF NOVELTIES: Logansport, Ind., Sept. 10, Peru 11, Frankfort 12, Lebanon 13, Tipton 14, Elwood 16, Alexandria 17, Winchester 18, St. Marys, O., 19, Delphos 20, Columbia City, Ind., 21, Warsaw 23, Van Wert, O., 24, Ada 25, Wooster 26, Shelby 27, Crestline 28.

WILLS WONDERLAND: Reading, Pa., Sept. 10-13.

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Monday Evening, Sept. 2	$463 65
Tuesday Evening, Sept. 3	398 10
Wednesday Matinee, Sept. 4	107 05
Wednesday Evening, Sept. 4	342 15
Thursday Evening, Sept. 5	383 30
Total Receipts for Five Performances	$1,485 35

Signed, JO. PAIGE SMITH, Acting-Manager for Hoyt and McKee.
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TELEGRAPHIC NEWS

CHICAGO.

The Theatrical Season Fairly Under Way in the Big Western Town—Hall's Chat.

[*Special to The Mirror.*]

CHICAGO, Sept. 9.

There is no more welcome visitor to this city than Comedian William H. Crane, who was greeted at McVicker's to-night by a splendid audience when he opened in His Wife's Father, his last season's success in your city. Time was when we used to call him "Billy" here, but it was a term of affection, for we all admired him as a member of Hooley's old stock, as well as a Clifton House "regular boarder," and he has never been forgotten in Chicago. Neither have we forgotten the dear little woman who "carries the satchel" and takes care of the "roll." She received as hearty a greeting from her personal friends as did her good husband from his footlight admirers. Mr. Crane always surrounds himself with a splendid company, and this season is no exception to the rule. His play and his people are of the best, and he is sure of a fine engagement, of which we are all truly glad.

Over at the Columbia The Masqueraders caught on heavily and will hold the boards this week. For the final week of the engagement John-a-Dreams, known as "the drama of the laundry," will be the card. This secondary appellation should not confound it with the other laundry drama, Madame Sans Gene, for it is a different kind of a laundry. Regards to Hop Sing. Wun Lung please write.

Mr. Dodson opened last Thursday morning with me at the police court, and witnessed the episode of a blind colored man, who applied for a continuance of his case. "How long do you want the case continued for?" I asked. "Until I can see my witnesses," he replied. He didn't want much, did he?

Edward E. Rice's latest production, The Globe Trotter, was presented at the Chicago Opera House to-night and scored a laughing success. The plot is founded upon the various experiences of Paul Jones, Andy McKay, Robert Grau and other famous Americans who have sought to encircle the globe without money and without price, and the bright particular star is Willie Hoey, sans his beautiful whiskers. Your uncle Mike Kennedy, Aubrey Boucicault, Louise Thorndyke-Boucicault and other artists do excellent work.

So marked has been the success of Otis Skinner's new play, Villon, the Vagabond, that he will keep it on at the Grand Opera House this week. It is a romantic drama from the pen of his brother, Charles M. Skinner, and it is capitally acted and superbly staged, the scenery from Walter Burridge's brush being very fine.

Speaking of the Grand reminds me that I have a postal card from Harry Hamlin, mailed at Munich, Bavaria. It is an illustrated card, bearing the illuminated picture of a German maiden carrying four steins of beer in each dainty hand. On her head is a hat like one of those which poor Luke Schoolcraft used to advise us to get "before they were all gone." Mr. Hamlin explains on this postal card that beers must be ordered eight at a time in order to keep up with the procession. He declares, however, that the beverage is worth it, and he said he expected to go to Vienna, Buda-Pesth, and Roumania. Meantime, Brother Fred has his eye on the trap.

The Lyceum company has met pith success at Hooley's, where The Wife was revived to-night. Wednesday night The Case of Rebellious Susan will be represented, and the balance of the week will be devoted to The Charity Ball. This is the last week of the engagement.

In An Ideal Husband last week Annie Irish scored the hit. Miss Irish is the clever English actress who was buried by the Kendals in The Second Mrs. Tank, but happily Daniel Frohman has put her upon her proper level.

Edwin Milton Royle's new play, Mexico, has auspiciously opened Gustave Frohman's management of the Schiller, and it will be continued until Thursday night, when Friends will be revived.

Marie Dressler, who was here with Little Robinson Crusoe, will be seen this week at Hopkins' South Side house in vaudeville, with a long list of variety people. The stock company will present Storm Beaten, said to be a companion piece to Frost Bitten, by the author of the laughable musical comedy, Chilblains. Over at the Hopkins West Side house The Plunger will be given by the stock company, with Marlo and Dunbar, the Gehrue sisters, and others. Business continues good.

Manager Hopkins takes particular pains with his stock companies, which are not made up, as might be supposed, of the ordinary brand of "Uncle Tom actors." Louis Maab is doing leading business on the West Side, and the South Side company includes such clever people as James E. Nelson, Harry Jackson, and Fred. Bock. Mr. Nelson's performance of Jean Renaud in A Celebrated Case last week was worthy of a metropolitan production. Nelson, by the way, has been doing splendid work since he joined the company. He is one of the comparatively few actors who can satisfactorily play one part every week.

Katie Putnam did splendidly at the Haymarket in her new play, The Old Lime Kiln, and she has the best company she ever had, Cawthorne, Kilgour and Devlin winning golden opinions. Last night the Haymarket offered The Cotton King with a big cast to a great house.

People are turned away every day at the Olympic, where "straight continuous vaudeville" holds sway. The Mimic Four, Pete Baker, Filson and Errol and Gilbert Sarony are the cards this week.

A Bowery Girl opened at the Alhambra yesterday afternoon and at the Academy of Music Tony Pastor, with Vesta Victoria, pleased two big audiences.

I suppose that in The Bowery Girl a feature is made of Stephen Brodie's great song, "My Poil is a Bow'ry Goil."

Madame Troja and a long variety bill attracts big crowds to the reopened Lyceum.

Frank Hall is making big preparations for the second season of his Winter circus and water carnival, but meantime he is counting many dollars for his Casino, where continuous vaudeville is the attraction. Cora Beckwith is still floating in the tank while the stage show goes on.

Both of Kohl and Middleton's big dime museums are gaining their full share of patronage, the Boyton Chutes are doing well, and the '49 Camp, run on the cooperative plan since both manager and receiver have quit, is "just making a living."

"Punch" Wheeler writes me from Cincinnati, "the city of pleasure," that his star, Troja, will be here this week. "Her grip is full of diamonds," he writes; "it has excess baggage on it. I carried it here. If you hear of anyone desiring a wise, thinking agent please wire me here, as I have decided to get a job." Mr. Wheeler encloses a song of his star, and says, "Please have Troja's chorus down fine. I may come to rehearse you." I have a warrant ready for this man Wheeler. It is for obtaining money under false pretences, as a theatrical agent.

If the familiar face of the late P. T. Barnum was "rubbernecked" above the pearly gates last week he must have smiled at the great business done by his big show. Went to the West side yesterday, and there were two big crowds today.

Manager Sam T. Jack sends me a neat annual to his Madison Street Opera House, where The Bull Fighter is holding forth this week to large houses.

The usual big show is on at the Masonic Temple Roof-Garden this week, and Manager Fair is doing splendidly.

A few more soubrette names for the album. One is Miss Rossi Gish, a pupil of Ysaye, sent in by M. W. Ahern, of the Boston *Press*, and the other Miss Dawn Griffith, of Mr. Leavitt's insect show. He also has Miss Laurie Imber. These names came from W. R. Sill, of Hartford, Conn., who also offers Miss Twilight Mercedes, a high-kicker.

"BIFF" HALL.

BOSTON.

Camille D'Arville's Return—Katie Emmett's New Play—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Sept. 9.

Camille D'Arville's return to the Boston stage to-night attracted a large audience to the Hollis Street, where Madeleine was better given than ever before in this city. Miss D'Arville received a cordial personal greeting and appeared to decided advantage. Hilda and Maude Hollins, and George Boniface were old friends at home and they were better liked than ever. Of the newcomers to the cast Alice Harrison was particularly welcome, for she is always a favorite here.

Three newcomers to the Castle Square Opera company were welcomed by the clientele of that house this evening, when Heart and Hand was revived for the first time here in several years. Clara Lane, a Boston girl, assumes the position of prima donna, and needs no introduction here, while J. K. Murray is an equal favorite in Boston. Especially cordial was the greeting to Kate Davis. Thus strengthened the Castle Square company proves more attractive than ever, and Edward E. Rose might well smile peacefully as he strolled through the lobby to-night watching the crowds in his pretty theatre.

Katie Emmett's first appearance in Boston in two years attracted a large audience to the Bowdoin Square to-night, and the first production of her new play, Chat, an American Boy, may be set down as a popular success. Miss Emmett is capitally fitted with just the part that she needs, and she was well supported. Particularly realistic was the scene where the little hero saves the life of a child who had been placed over a blast that was ready to be touched off to clear away rocks. She swung out on a great hoisting crane, and saved the child just as the explosion came. To say that the audience went wild with enthusiasm would express it mildly.

Thomas Q. Seabrooke, in his new farcical comedy, A World of Trouble, opened the regular season at the Park, which was closed the greater part of last week. Mr Seabrooke has capital opportunities as Middleton Simpkin, an elderly gentleman of irreproachable character and considerable wealth, who becomes the victim of mistaken identity, a woman he has never met claiming him as her husband. As he is already provided with a better half, this error has serious consequences, and a law suit ensues, from which Simpkin emerges successfully merely because of a disagreement of the jury before whom he is tried. Having achieved unenviable notoriety, he seeks oblivion in the country, but his Nemesis follows him. His wife is jealous, and seeing him paying the most natural of attention to a young woman taken with a sudden faintness, at once concludes that her suspicions are well founded. A locket dropped by the young woman falls into the wife's possession, and discovering the owner's miniature inside, Mrs. Simpkin imagines the trinket to be a love token. The locket is so peculiarly constructed that, while it really contains two portraits, but one can be shown at a time. In consequence, Simpkin, noticing the locket in his wife's possession, forces it from her only to find the picture of a man he does not know. From this, further complications arise, heightened by the appearance of the claimant for Simpkin's hand, the presence of a detective hired by Mrs. Simpkin to procure evidence against her husband, and, last, by a young lawyer, the original owner of the locket.

Lillian Russell is in the second week of her engagement at the Tremont, where nothing but praise is given for the lavish mounting of The Tzigane. As a spectacle the piece is a great success.

Human Hearts was given its first Boston presentation at the Columbia to-night before a large audience. There are sensations enough in the piece, and it evidently pleased everybody. Chauncey Olcott is to follow on Sept. 16.

May Irwin's starring venture is a most emphatic success, so far as Boston is concerned, and audiences of tremendous size rule at the Museum, where The Widow Jones might have a long run were it possible to extend its stay here. John J. McNally has fitted Miss Irwin with just the sort of character that suits her, and everything goes with a laugh.

Harry Lacy is at the Grand Museum this week in The Planter's Wife.

Yum-Yum is the burlesque in which Ada Richmond appears at the Howard Athenæum this week.

Burmah has been doing a tremendous business at the Boston since its presentation on Sept. 2, and the indications all point towards a long and successful run. With a strong company, spectacular mounting, and such a thrilling episode as the battle scene, there is no reason why Eugene Tompkins should not have a great money winner in this melodrama.

A double burlesque bill attracts at the Lyceum this week.

Admirers of continuous variety have little to choose from between the shows at Keith's and the Grand Opera House this week. Each bill is strong.

A big specialty show holds the stage at the Palace this week.

Marie Jansen has returned from a short visit to New York, and has gone on a trip to the Adirondacks.

Charles E. L. Wingate's new book, "The Heroines of Shakespeare," is to be issued by T. Y. Crowell and Son this week. The book will specially interest all theatregoers for it takes up the heroines of Shakespeare and the famous actresses who have interpreted them. It is admirably written by Mr. Wingate who was the bes dramatic critic of Boston when he gave up that line of work to assume the managing editorship of the *Journal*.

Black America takes a special train of nine sleeping cars to transport it to the New England cities which it visits.

Myra Morella made a short stay as prima at the Castle Square and she resigned from the house to take the leading soprano part in The Wizard of the Nile in support of Frank Daniels.

The presence of A. L. Southerland in town was felt by the booming of Madeline at the Hollis Street.

Physicians pronounce Jennie Collins perfectly sane. She is the Boston actress for whom commitment papers were made out at Amesbury for her removal to an asylum.

The *Standard* has a new dramatic editor in place of John W. Luce, who, by the way, is mourning the loss of a gold watch, surreptitiously removed by a quondam gas-pipe mender who visited John's flat in a professional capacity. Very professional, as John found to his sorrow.

The Castle Square Opera company celebrated Labor Day afternoon at an informal luncheon given by the management in recognition of the attainment of the 125th performance of "a new opera every week." The luncheon was served in the new banquet hall of the Castle Square Hotel annex. The walls needed few decorations to enhance their beauty, but two great floral designs, one bearing the inscription "125th Performance, Standing Room Only," and the other the familiar "A New Opera Every Week," in blue immortelles on a white background, were displayed. The Boston Ideal Banjo, Mandolin, and Guitar Club furnished music. Proprietor Tossier made his best spread. After an hour's attention to the good things provided, Mr. William Wolff, the director of the company, thanked the management in behalf of his forces and offered the best wishes of all for a continuation of the theatre's prosperity. He remarked that in the course of his long stage career he had never seen a comic opera season so successful. Manager Edward Rose was given a rousing reception. He thanked the company in heartiest terms for their loyal work and urged that all stand together harmoniously for the work to come. He reiterated his intention to make the Castle Square Theatre second to none in the country as a light opera house.

Charles H. Hoyt's A Contented Woman is booked for the Park.

John C. Frohn is to produce his play, A Jay Sport, at Union Hall 26.

Smokeless powder is used with capital effect in the battle scene in Burmah.

Rehearsals of In Sight of St. Paul's began at the Bowdoin Square to-day.

Lillian Russell may begin her new opera by Julian Edwards in New York in February.

Francis Harrison, who for three seasons past has played the leading boy's parts in The Spider and Fly company, will this season devote herself to vaudeville, making a specialty of "The Belle of Poverty Flats," a song written by Charles W. Arnold and Dave Fitzgibbon.

Grace Mae Lamkin, a Lexington girl, has made a successful debut as Lady May in Burmah.

Fay Davis, who has made a success here as a reader, will soon sail for England, where she is engaged by Charles Wyndham as a member of his company at the Criterion.

JAY B. BENTON.

PHILADELPHIA

Nixon and Zimmerman Get Another Theatre—Amusements of the Week.

[*Special to The Mirror.*]

PHILADELPHIA, Sept. 9.

All the places of amusement are now open, to-night adding three more to the list and presenting a better class of attractions than usual for opening dates. A majority of the fashionable patrons are still out of town, but managers cannot complain of patronage, and the prospects are excellent for a prospersos season. There is great rivalry among the managers to secure good attractions.

A Trip to the Rockies has been much altered and improved since its opening night at the Walnut Street Theatre, and to-night begins its second and last week. Katharine Germaine is certainly the feature of the opera, and her rendition of the waltz song, "Love is King," places her in the front ranks of comic opera vocalists. Byrne Brothers' 8 Bells follows next week. Town Topics, with William Jerome, on Sept. 23.

Manager William J. Gilmore, of the Auditorium, returned from Europe, and is hard at work arranging European attractions booked for his house as well as strong dramatic combinations.

The Passing Show at the Park Theatre opened to-night, presenting many new features. The Leigh Sisters, in their barefooted Trilby dance, L'Enfant Prodigue ballet, the Pickaninnies, and the good specialty features make The Passing Show one of the best paying attractions on the road. It will play the entire week to the capacity of the house. Donnelly and Girard in The Rainmakers follow.

J. Fred Zimmerman, manager of three leading theatres, returned from Europe last week. He had a rough trip, and says "Never again."

The Broad Street Theatre began the season with Frank Mayo in Pudd'nhead Wilson on Sept. 9 for a two weeks' engagement. Mr. Mayo is supported by a remarkably strong company.

The Chestnut Street Opera House, bright with the many electric features purchased at the Empire Theatre sale and entirely renovated and improved opens to-night for the season with Robert Downing in his new tragedy, Helena, which is a gorgeous production, honored by a large and fashionable audience. Little Christopher will come next for two weeks.

Bonnie Scotland, Sidney R. Ellis' romantic singing play, received its first production in this city to-night at the Chestnut Street Theatre and enjoys the distinction of truly reproducing life in the poetic land of the Scots. The scenic effects are fine and the special features introduced novel. Jacob Litt's company in In Old Kentucky will follow on Sept. 16 for two weeks.

Carncross at the Eleventh Street Opera House with his new departure to vaudeville and opera is doing well, retaining the entire company from the opening week.

The National Theatre presents The White Slave after an absence of two years, with Helena Collier, Lizzie May Ulmer, Frank Drew and good support to fair business. New scenic effects and a musical programme have been added. For next week Phœbe Davies and Joseph Grismer in Humanity.

The Arch Street Theatre, as now decided upon, will open on Sept. 24, under the management of Max Rosenberg, with Scott Marble, actor and playwright, as stage director. Frank Campbell's company in The Vendetta will be the opening card.

J. Bard Worrell, of the Park Theatre, is enthdsiastic over his new enterprise and the many good bookings that follow in rapid succession. Donnelly and Girard in The Rainmakers have the strongest company ever presented in this city. The electric army will be a great feature.

Gustave Hinrich, who is now in Europe selecting an opera company which is to open at the Academy of Music on Nov. 12, has thus far engaged the following talent: Emma Nevada, Mlle. Amelia Loventz, a lyric soprano; Mlle. Langlois, Minnie Tracey, an American girl who has studied and made a great success in Paris; Signor Brazio Pivoia, an Italian tenor; Signor Raoul Viola, Jules Cogny and Mons Louis de Backer, a French baritone. Signor Algier, an Italian conductor and composer, has been engaged as conductor and chorus master. All these artists have repertoires and are young. The chorus of fifty voices is to be selected from young, well-trained musicians. An entire Winter of Grand Opera in this city is certainly a novelty and sure of large and fashionable support.

A. Y. Pearson's scenic production of She holds the week at the Kensington Theatre. The Midnight Special will come on Sept. 16.

Nixon and Zimmerman making on an average about $75,000 per annum at their three theatres in this city, have just been awarded the lease of the Academy of Music, Baltimore, for a term of five years from Sept. 1, 1896. It is also rumored that they will have control of a Washington theatre. What next?

Mrs. John A. Forepaugh, since she has assumed the control of the theatre bearing her name, has made wise and profitable selection of attractions. This week the Milton Aborn Opera company appeared in a daily change of repertoire, handsomely rendered to large business. A splendid production of Rosedale for the week of 16. Jack Harkaway, J. B. Sparrow's spectacle, with Theodore Babcock, Eva Taylor, W. S. Harrison, and a strong dramatic cast, pleased the patrons of the People's Theatre for the week and will be followed by Jeffreys Lewis.

The Auditorium is doing well with the May Russell company, headed by May Rostelle. Next week Russell Brothers' Comedians, under the direction of Weber and Fields.

George Holland, with his new stock company at the Girard Avenue Theatre to-night, opened the season with Saratoga. The twenty-three roles were all in fair hands, and the play was received with favor.

Mamie Gilroy will make her first appearance here on Sept. 16 in The China Dog, a new original comedy by C. Wallace Walters.

A Trip to Chinatown, with Laura Biggar and Burt Haverly, will open the season of the Temple Theatre, Camden, N. J., on Saturday.

Florence Bindley in The Captain's Mate at the Standard Theatre is meeting with deserved success. The play has been re-written and with new musical features affords an interesting performance. A Ride for Life will come next week, and A Baggage Check on Sept. 23.

A Dime Museum, C. A. Bradenburgh, manager, will open for the season on Saturday.

Teddy Peiper resigned from A Trip to the Rockies to-night.

The Grand Opera House, owned by John F. Betz, the millionaire brewer, is the only place of amusement likely to remain closed. It is an immense building, with the most comfortable seating capacity of all our theatres, and in the hands of an enterprising management a good property.

The gowns worn by Katharine Germaine in A Trip to the Rockies, and Eugenie Blair in Robert Downing's Helena, are wonderful creations, and the press agents are hard at work concocting fairy stories regarding them.

Paderewski concerts at the Academy of Music will take place on Nov. 6, 13, and Dec. 9. Three only being allotted to this city.

S. FERNBERGER.

CINCINNATI.

A Semi-Theatrical Baseball Game that Excited the City—At the Theatres.

[*Special to The Mirror.*]

CINCINNATI, Sept. 9.

The event of the past week has been a baseball game. Even in theatrical circles baseball has been supreme. The cause of this supremacy was a game played last Friday for the benefit of the Rescue Mission between a nine composed of local newspaper men and one made up from the theatrical stars in the city last week. Men may come and may go, but the memory of that game will live forever in the minds of those so fortunate as to witness it. The game was preceded by a parade through the principal streets of the city, consisting of policemen, mounted and on foot, patrol wagons, carriages containing the players and distinguished men.

The actors were arrayed in stage costumes and acted their parts while in the field and at the bat. Harry Blaney wore a bathing suit, Douglas Flint appeared as a Turk and Barney Reynolds as a clown. Fred. Powers was the first gravedigger in black tights and a leathern corselet, Frank Latona played left field and appeared as a tramp, as did Richie Foy in green galways, and his old plug hat. Jenkins was a Hey Rube, Richmond an Irishman, and Barringer a Chinaman. Campbell, Sutton, Lee, Baker, Clayton, Hageman and Mortimer wore generally whatever they could get hold of. The actors had thirteen men in the field to nine on the other side. But the umpire was dead against them and robbed them of the game. The Umpire was Mayor Caldwell assisted by a right and left bower. He was placed for protection in a cage of wire netting, armed with a sword and two horse-pistols and surrounded by a body guard of police. On the field also was a gatling gun and two patrol wagons and the chief of police to enforce the orders of the umpire. Whenever the latter saw that the actors were winning he called a man out, and if an actor had the audacity to kick he was hustled off the grounds in a patrol wagon, and the gatling gun ordered turned upon the kickers. At the end of the fourth inning the Mayor declared the game and players a public nuisance and placed all under arrest. The score was against the actors—eight to seven—but they battled against the odds, the umpire, and the police force. Praise is due them for what they did! The scorer was down on Richie Foy and gave him twenty-eight errors, although that gentleman did not let ten balls get within twenty feet of him. The journalists made 54 errors and the actors 62. The attendance was 12,000, and $3,000 were netted for the Rescue Mission.

Last night at the Grand, Henderson's Extravaganza company opened its season in Sinbad. It has been in rehearsal here for three weeks, and the opening was to a full house and most auspicious. The company is a clever one and scored many hits. Irene Verona has the title-role and does admirably. Harry Clay Blaney as The Old Man of the Sea and Douglas Flint as Snarleyow are excellent. Among others in the company are Florence Holbrook, Jessie Villiers, Flora Evans, Joe Doner, and James Kiernan.

During Lawrence Hanley's engagement at the Grand last week in The Player, the star became indisposed and the house was closed from Friday night. Mrs. Hanley left the company early in the engagement.

The Walnut opened its season last night with Lillian Lewis in Cleopatra; her leading support is Edmund Collier, who enacted the role of Antony. A good house gave a cordial welcome to Miss Lewis and Mr. Collier. The production is little short of spectacular. A decided approach to the realism of the ancient days is a

bare-footed ballet. The house has been redecorated, repainted and renovated throughout, and this means the actors' dressing-rooms as well as the front of the house. The Passing Show comes next.

Conroy and Fox came to the Fountain and began last night in O'Flarity's Vacation. These two good rollicking Irish comedians are prime favorites here and will do a monster business.

Scott and Cummings, managers of Robinson's, have canceled the second week of the engagement of the Columbia Opera company, and have presented instead Cora Van Tassel in Tennessee's Pardner. The managers of the Opera company which was to have produced Black Hussar, feel agrieved and talk of bringing suit.

At Heuck's, A Romance of Coon Hollow is being given to the pleasure of large audiences. A double quartette of colored singers is creating much enthusiasm.

Freeman's stock company is producing The Danites this week, and the same vaudeville stars with a change in their acts. Freeman's Theatre seems to grow steadily in the popular favor.

WILLIAM SAMPSON.

WASHINGTON.

Opening of the National Theatre — Other Amusement Events at the Capital—Notes.

[*Special to The Mirror.*]

WASHINGTON, Sept. 9.

The National Theatre rang the curtain up to a full gathering on the commencement of the season to-night. Emily Bancker was the star in Our Flat. Miss Bancker met with a cordial reception and was ably assisted by a first-class company. Primrose and West's Minstrels follow.

The Black Crook opened to a large and appreciative audience at Allen's Grand Opera House. Robert Downing's new production, Helena, last week captured both press and public and was justly termed a notably strong addition to his repertoire. By request The Gladiator was presented the closing night of the engagement. Old Glory next.

Andrew Mack, the sweet singing comedian, made a hit on his opening at the Academy of Music in Myles Aroon. As an Irish comedian he attains first rank, and his songs are pleasing. The play was handsomely staged, and an excellent company was seen in the support. There is a clever group of boys in this company who have clear sweet voices and dance admirably. Peter F. Dailey in The Hotel Clerk follows.

The Bijou Theatre, under the management of William H. Easton, opened to-night. The house has undergone many changes, and is bright and cosy. The attraction is The Noss Jollity company, headed by little Elsie Lower in The Kodak, which pleased an audience that completely filled the house. The Four Lassards appear as an added attraction. Manager Easton held quite a reception, receiving congratulations from his numerous friends. Walter Sanford's Power of Gold next.

Al. Reeves' Big company proves an attractive combination at Kernan's Lyceum. The Twentieth Century Girl follows.

Charles Hanford, Elihu R. Spencer and Nora O'Brien who jointly star in classical drama commenced rehearsals during the past week at the National Theatre. The season opens in Wilmington, Del., Frank G. Connelly will manage the tour and Burton E. Emmett will be special advance agent.

Walter T. Richie has been selected by Manager Easton as treasurer of the Bijou Theatre. Mr. Richie had the box-office Robinson Opera House, Cincinnatti, O., when Manager Easton was in charge of that house.

It is not generally known that Andrew Mack is a neighbor of President Cleveland. The clever young comedian has been thrifty and owns a beautiful spot at Plymouth Park, on Buzzard's Bay, immediately opposite "Gray Gables."

William H. Dupont has joined Louise Aydelle's repertoire company for leading light comedy roles.

One of the recent arrangements made by Manager W. H. Rapley, of the National Theatre, is for an annual Fall visit of Daniel Frohman's Lyceum Theatre Stock company. They will open on Sept. 23 for a week, when The Case of Rebellious Susan will form the main feature of the repertoire.

Ellen Vockey, the Washington elocutionist, will sail for Paris next month.

Edwin Ferry is Robert Downing's leading man this season—not Terry, as the types last week had it.

JOHN T. WARDE.

ST. LOUIS.

Lawrence Hanley at the Grand, The Defaulter at Havlin's—Other Attractions.

[*Special to The Mirror.*]

ST. LOUIS, Sept. 9.

Lawrence Hanley commenced an engagement last night at the Grand Opera House, and produced his ingeniously combined play, The Player. The prologue given last night preceding the play was Hamlet. Mr. Hanley is a fine actor, and he richly merited the applause he received. The attendance was good. The company supporting Mr. Hanley is a most capable one, and the play is handsomely presented.

Hoyt's A Bunch of Keys polished up to date, with an abundance of bright music and songs, pretty costumes and appropriate stage settings, was given to two big audiences at the Hagan yesterday. The company consists of mostly all new talent, and is headed by Ada Bothner as Teddy, Ben T. Dillon as Grismer, and Eric Polock as Snaggs.

The second week of Trilby commenced to-night at the Olympia Theatre to a big audience. The whole performance was exceptionally fine. The Svengali of Wilton Lackaye is superb, and his characterization of the hideous musician and his awful death was something that stirred the audience with its realism. The Trilby of Miss Crane was well acted, the Madame Vinard of Miss Jennie Reiffierth, the Zouzou of Ignace Martinetti, the Gecko of E. W. Morrison and the other personations were in keeping with the excellence of the whole production.

Lincoln J. Carter's new play, The Defaulter, played to two immense audiences at Havlin's Theatre yesterday. The play is one full of realism, strong situations and appropriate scenery, and the company presenting it is a strong one.

The Standard Theatre this week is given over to vaudeville, and the artists selected by Manager Burton are those of well-known reputation as fun-makers. Hilda Thomas made such a success two weeks ago, during the engagement at Havlin's, that she was specially engaged to appear this week.

A meeting was held by the managers of the local theatres last week on business pertaining to the recent strike of stage hands. Several discharged stage hands have been arrested and fined in court for distributing circulars calling on citizens to boycott the Hagan, Havlin's and Standard Theatres.

ACTORS' ASSOCIATION OF AMERICA

Take Notice

An Important Meeting of the A. A. A. will be held at Room 16, Broadway Theatre Building, SUNDAY, Sept. 15, at 3 o'clock P. M. Every Member in the city is expected to attend.

J. A. WASHBURNE, Secretary.

WRIGHT HUNTINGTON, President.

Miss Baldwin, who sang "Ben Bolt" in the Trilby company, left on Saturday night for New York.

Joseph Frankau, of A Black Sheep, who was assaulted last week by the watchman at the Union Station, remains over, and has begun a damage suit for $10,000 for injuries received.

A. M. Palmer is in the city, and will remain this week with his Trilby company.

Nellie Rosebud is also in the city.

E. J. Lester, manager of Hopkin's Theatre last season, is in the city, and will remain until the new theatre is completed, when he will take his old position.

W. C. HOWLAND.

CLEVELAND.

Hoyt's A Contented Woman and Other Attractions—Theatrical Chat.

[*Special to The Mirror.*]

CLEVELAND, Sept. 9.

A Contented Woman, Hoyt's new play, is produced to-night at the Euclid Avenue Opera House, with Mrs. Caroline Miskel Hoyt in the title-role. The audience is large. The play is a satire on women exercising the right to vote, the scene being laid in Denver, Col. The play was enthusiastically received. The piece remains all week, and will be followed by A Fatted Calf next week.

The Lyceum Theatre, having no attraction booked for the first three nights, has the Automatic Baseball, which has delighted large audiences the past week at the Euclid Avenue Opera House. This afternoon a crowded house witnessed the Cleveland and Baltimore game. Clay Clement will begin a short engagement on Thursday, presenting The New Dominion. The first half of next week Little Robinson Crusoe will be given, and the other half Helene Mora will appear in A Modern Mephisto.

Filled to its capacity, the Cleveland Theatre has for its attraction to-night The Hustler, given by a good company, which remains all week, to be followed by On the Road.

Sam T. Jack's Creole company opened the Star Theatre this afternoon very auspiciously to a crowded house, which is repeated to-night.

The Star has been freshly papered and carpeted throughout, and the lobby has new mosaic tiling. Next week, The London Belles.

Kellar, the magician, played to large houses at the Lyceum last week.

Louis F. Werba, who last season was at the Euclid Avenue Opera House and Cleveland Theatre for a short time as assistant treasurer, was in the city last week. Mr. Werba is treasurer of the Alhambra and Schlitz Theatres, Milwaukee.

A. C. Lawrence, the baritone and imitator, left last night for Louisville to fill an engagement at the Buckingham.

Treasurer Collier, of the Lyceum Theatre, is an old professional, having played comedy roles with several good attractions. Mr. Collier concluded to try a season off the road.

WILLIAM CRASTON.

PITTSBURG.

Thrilby, Little Robinson Crusoe, The Rainmakers and Other Attractions—Gossip.

[*Special to The Mirror.*]

PITTSBURG, Sept. 9.

The Garrick Burlesque company in Thrilby opened the regular season at the Duquesne under the management of Roberts and Love, and was greeted by a large and fashionable audience. The burlesque and company caught on. Advance sale large. Next week, Robert Downing.

Little Robinson Crusoe, with Eddie Foy in the lead, packed the new Grand. The play made a favorable impression. Hoyt's A Black Sheep next week.

Donnelly and Girard's Rainmakers repeated their triumph of last season and opened to-night to standing room only at the Bijou. The specialties of Imro Fox, Rogers Brothers and others were a feature. Next week, Bonnie Scotland.

Miaco's City Club Burlesque company packed the Academy of Music and gave satisfaction. Watson Sisters' Burlesque and Vaudeville company next.

Sidney R. Ellis, manager of Bonnie Scotland, will visit his parents in this city during the engagement of his company at the Bijou.

Scribner and Smith's Circus is playing neighboring towns this week.

Thursday's matinees, this season, at the Academy of Music will be known as ladies' days.

The Duquesne management will give Wednesday matinees during the season, at popular prices. On Saturday matinee Trilby hearts will be given to all the ladies attending the Thrilby performance.

JOSEPH CROWN.

OUT OF TOWN OPENINGS.

[*Special to The Mirror.*]

CINCINNATI, Sept. 9.—Conroy and Fox opened here last night in O'Flarity's Vacation. Immense hit. Turned people away.

WILLIAM L. MALLEY.

ST. LOUIS, Sept. 9.—In the history of the Hagan there was never a bigger jam for seats. Thousands were unable to obtain admission. Success for the week is assured for Bothner's Bunch of Keys.

OLLIE HAGAN.

CHICAGO, Sept. 9.—In Old Kentucky broke all former records at the Lincoln Theatre to-day. Hundreds were turned away at both performances.

JAMES S. HUTTON.

CHICAGO, Sept. 9.—A Bowery Girl played to-day two performances to standing room only at the Alhambra Theatre. Receipts, $1,321 95.

HARRY WILLIAMS.

CINCINNATI, Sept. 8.—The American Extravaganza company in Sinbad opened season at the Grand to-night. Performance the best Henderson has ever given in Cincinnati. New scenery, rich costumes and a brilliant cast scored a triumph. House crowded. Audience enthusiastic. Joseph Doner, Douglas Flint, Harry Blaney, Irene Verona, Jessie Villars, Flora Evans, Anna Suits, Florence Holbrook, James Kiernan, and Turner and Murphy achieved especial success. The chorus was particularly good and the ballet magnificent, with Davis and Ferreroc as premiers.

JOHN F. HARLEY.

PHILADELPHIA, Sept. 9.—Florence Bindley in the new Captain's Mate had S. R. O. at 7 45 to-night.

JOHN HITCHLER.

☞ E. L. Davenport is in the city. Address Mirror.

MATTERS OF FACT.

Beatrice Moreland has not signed for next season, altough she received several excellent offers from her advertisement.

Time is being rapidly booked for Manager Meech's star, Charles Rohlfs, whose advertisement appears in this week's MIRROR. The results are surprisingly satisfactory, considering the lateness of the booking season. All applications for time should be addressed to George F. Atherton, Broadway and Twenty-first Street, New York.

Andrew Byrne, musical director, is at liberty. He may be addressed at 462 Bergen Avenue, Jersey City, N. J.

A repertoire company with band is wanted for the Minerva (Ohio) Fair, week of Sept. 30, by George T. Crawford, Massillon, O.

Vernon Somers is playing the leading role in Lost in New York, in which he has scored a big hit.

Edgar L. Davenport, the earnest young leading man, has just returned to town from his vacation. Although he has several offers of engagement pending, he has not yet closed for the season.

Charles A. Fitts, 32 West Twenty-eighth Stret, would like to know of the whereabouts of Nellie Elting.

Charles S. Abbe, the clever juvenile and light comedian, has not yet closed, and will accept good engagement.

L. Goldsmith makes all repairs on his trunks free of any charge to the purchaser. He claims to make only first-class goods, and this action regarding repair would indicate the good faith of the manufacturer.

The Pawtucket Opera House, Pawtucket, R. I., opened the season under new management on Sept. 2 with Hoyt's A Trip to Chinatown to very large business. The interior of this cosy theatre has been changed and every change has been for the improvement of the house. In addition to catering to the public of Pawtucket, the theatre has a drawing field of from 20,000 to 30,000 from the Northern part of Providence, Central and Valley Falls and Lonsdale. The new proprietor, Sam Saulson, will book the best attractions that can be secured, and popular prices will be the rule.

Julie Ring, who played the principal soubrette part with the Pauline Hall Opera company, Hattie in Niobe, and the ingenue roles with Sadie Martinot, is at liberty. Miss Ring is young and handsome, and can sing and dance. She is from an old theatrical family. Her grandfather was James Ring, who was leading comedian at the Boston Museum for twenty years.

Sol. Davis, lessee of Harmanus Bleecker Hall, Albany, opened his season with De Wolf Hopper to $1,500. He has contracted to handle many of the largest attractions on percentage and guarantees. Managers readily recognize his ability to secure the largest audiences for their attractions.

John H. Davidson, who has succeeded "Uncle" Sam Clay as manager of the Academy of Music at Saginaw, Mich., is a thorough theatrical man, having begun his career in Detroit twenty years ago under Tom W. Davey, the father of Minnie Maddern Fiske. He afterwards spent several years on the road as advance agent and treasurer. He has a very large acquaintance among the leading members of the profession.

Neil Litchfield appeared at Cliff Pavilion, Duluth, Minn., recently and the local press pronounced his Yankee specialty and monologue the best of the kind seen in that city in a long time.

Fanny Bloodgood is making a hit in In a Big City singing her songs "Streets of Cairo" and "Because he had no other place to go and lay his head."

The Midnight Flood, Eagan and Wilber's new scenic production, has been successfully produced. The play, which is a realistic melodrama, is presented with elaborate scenery, and affords opportunity for the introduction of clever specialties.

Maclyn Arbuckle, who has made a pronounced success in all the leading roles of the plays presented by the FrawleyStock company in San Francisco recently, will continue with that organization this season.

Steiner and Hahn have offices in the Broadway Theatre Building, 1441 Broadway.

Dolly Nobles will accept engagements for productions. She will join her husband later in the season for his Pacific coast tour, which is to follow his extended engagement at the Grand, San Francisco.

A call was issued for the members of the Kimball Opera company and Corinne for rehearsals at the Grand Opera House, Philadelphia, for Monday, Sept. 9.

G. B. Bunnell has Thanksgiving week and weeks of December 2 and 16 open at the Grand Opera House, New Haven.

Charles Fletcher has recently finished twenty sets of scenery for the Norris Theatre, Norristown, Pa. He invites engagements as resident scenic artist in a theatre or on contract.

Morrison, Hogan and Holt have secured the rights to Harry Mawson's A Fair Rebel, which proved so successful a few seasons ago, and will present this play on an elaborate scale the coming season. They have booked through the Middle and New England States, and have still a few open dates for good houses in that section. L. Morrison, Hotel Raymond, Belvidere Street, Boston, Mass., is booking the tour.

Born.

KOHNLE.—A daughter to Mr. and Mrs. W. H. Kohnle, in Indianapolis, Ind., on Aug. 28.

Married.

KENNEDY—McCORMICK.—P. G. Kennedy and Elizabeth McCormick (Beatrice Norman), at Pittsburg.

SULLIVAN—NORTH.—Fred. A. Sullivan and Olive North, at Delphos, O., on Aug. 19.

WOODBURN—BEHRENS.—Louis Woodburn and Bertha Behrens, at Arlington, Vt., on Aug. 21.

WEINHOLD—BRETONNE.—Frank M. Weinhold and May Bretonne, at Milwaukee, Wis., on July 9.

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[ESTABLISHED JAN. 4, 1879.]

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $30; Half-page, $75; One page, $140.

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Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "‡") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 37 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoye. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - SEPTEMBER 14, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE GREAT DIAMOND ROBBERY.
BROADWAY.—PRINCESS BONNIE, 8 P. M.
EMPIRE—THE CITY OF PLEASURE, 8 P. M.
FOURTEENTH STREET.—IN OLD KENTUCKY.
GARRICK—A MAN WITH A PAST, 8 P. M.
GARDEN.—TRILBY, 8:15 P. M.
GRAND OPERA HOUSE.—FAUST.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8:15 P. M.
PALMER'S.—FLEUR-DE-LIS, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—OTHER PEOPLE'S MONEY.
COLUMBIA.—LITTLE CHRISTOPHER.
PARK.—A FATTED CALF.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

IRVING AGAIN.

SIR HENRY IRVING, with his new honor resting gracefully upon him—although there be critical persons who deny that the literal technicalities of grace are of his attributes as an actor while they are willing to concede to him histrionic qualities that count for more than mere physical facility—is again with us. He brings a theatrical company that has no stock parallel. It is said that a steamship was required to transport his scenic and other accessories. And although the English yacht and its accompanying celebrities at the moment divide public attention with the Lyceum actor and manager, it is safe to say that the Englishmen here resident will turn at the close of the races of the yachts, if still unfortunate in those contests, with a recuperative pride to this leader of the theatre, who represents something greater and better than the antagonistic nationality that has found exciting expression in model hulls, towering masts, spreading sails, and adept sailormen. There is no doubt that the yachts have awakened all the antagonisms of old between the two great nations of one speech. IRVING, after the battle, will do what he can to artistically unify them again. And he will carry back more than he brought to us, although he brings that for which we are willing to pay well withal and never complain that it was a bad bargain.

Before IRVING has been professionally seen here, also, may be noted an improvement in him that does not in any way relate to his new social lustre. He did not this time seek a clannish port of entry. His disembarkation was at the American metropolis, and not at the port of a province of the Queen. He proposes to enjoy the Adirondacks. Had he time, he might enjoy other natural wonders of America proper, and never regret the time spent.

IRVING knows a good thing when he sees it. And his gross receipts will prove that there are many thousands in this country quite as discriminating. Probably if IRVING had his life to live over he would be an American in fact as he now seems almost to be in sympathy. Of course had he grown up with this country IRVING would not now be called Sir HENRY. But that is a minor matter, and there are in this land of the free few who would hesitate to take his titled hand as a fellow citizen. In short, IRVING might to-day do worse than to come here permanently, and we suspect that he quietly has that thought himself. But sojourner or citizen, Sir HENRY is welcome.

A NEW IDEA.

A city newspaper, seeking novelty in theatrical publicity, has opened its columns to managers, authors of plays, and actors, permitting them to say what they think—or what they wish the public to believe they think—about their own productions and their own efforts.

Most newspapers employ men called critics to describe and analyze plays and to guide or correct the impressions of that part of the theatre public that requires assistance. Yet this departure which gives the manager, the author and the actor opportunity to say what they wish to say in their own behalf is a stroke of journalistic genius, because it promises great results.

To be sure, the first published collection of these opinions is not peculiarly significant. But it is amusing, and if managers, authors and actors are not in the business to amuse we should like to know what they are in it for?

One tactful young actor writes in this collection of interested opinion that his father—who was a player of note—once told him to always have a play with a good love story in it, "because every person who pays for a seat in a theatre has a heart." And the young actor added inferentially that the person who does not pay for a seat is heartless—a sentiment that would not discredit the most material manager in town. One author of a play added his own modest opinion of his piece, and no notice published of it in New York was more generous or favorable. And a well-known manager explained the laughter of the audience at one of his recent productions at a moment when he expected tears as "an excess of emotion" which subsequent performances would correct.

When this new newspaper feature is fully understood—and its great values must of course await full understanding—it will offer food for thought, as well as entertainment to the reading public and opportunity to the manager, the author, and the actor, who in their regular vocations seem not to have the chances with the public that they really ought to have.

THE season is still very young, but it has already developed proof that certain methods of mercantile experiment in the theatre are in the future to be far less profitable than they have been. One glaring attempt to trade on mere notoriety has so signally failed that men who watch such things with the interest born of a desire themselves to experiment on like lines may be said to have seen a great light. The theatre is growing better every year, because the public expects better things of it from season to season

A BUFFALO newspaper publishes an account of a play recently produced in that neighborhood on the pretence that it was written at the dictation of the spirit of BARTLEY CAMPBELL, through a mortal medium. The play is described as "a series of talks without action or climax." While in the flesh BARTLEY CAMPBELL did not write plays of this sort, and this being stated, enough has been said.

NOEL H. JACKS, described as general secretary of the Oakland, Cal., Young Men's Christian Association, recently delivered an address in which he denounced the stage as an institution altogether unworthy of countenance. This person with a picturesque name did not know whereof he spoke. Let him get better acquainted with the theatre.

A WESTERN comic opera comedian has just inherited a fortune from a benevolent lady in Cleveland, O., whose son his stage antics some years ago cured of melancholia. But this does not promise fortune to all comic opera comedians, although they may be outnumbered by the melancholy ten to one.

JUDGE PEABODY, of St. Louis, recently fined two members of the Theatrical Brotherhood for distributing circulars urging a boycott on a local theatre. There ought to be other ways than the boycott in which theatrical employes may secure fair treatment. Coercion is wrong on any side.

THERE are very few theatrical managers who have enough confidence in themselves to publicly protest against the public verdict on a play. As a rule, the public is more frequently right than a manager; and why this is so does not seem to require explanation.

THE opening of the season resembles a sack race. There is a rush from the starting line and in the twinkling of an eye a number of the contestants lie sprawling, hopelessly out of the contest. On the other hand, others reach the goal safely.

PERSONALS.

Photo. by Max Platz.

WILKE.—This is the latest portrait of Hubert Wilke, probably the most prominent baritone on the American comic opera stage. Mr. Wilke has been connncted with numbers of important productions in this country during the past ten years.

HERRMANN.—Herrmann, the magician, has become a life member of the Actors' Fund.

GREENWALL.—Henry Greenwall left New York last Tuesday for Savannah to attend the opening of his new theatre in that city. He will return to New York on Oct. 1.

FROHMAN.—Daniel Frohman left for Chicago on Friday. He will return next Saturday.

ARMSTRONG.—John Armstrong, once a well-known actor, but who has been off the stage for about seven years, is now in the ministry, officiating on One-hundred and Twenty-fifth Street, near Eighth Avenue.

KINGSLEY.—A. S. Kingsley is seriously ill at his residence, 1501 Broadway, with appendicitis. He has been compelled to resign from the Bostonians, with whom he had signed for leading tenor parts this season.

ROBERTSON.—J. A. Robertson, formerly of the Bostonians, is now musical director of George Edwardes' An Artist's Model company.

BLAKE.—Harold Blake, who was with Lillian Russell last season, was engaged yesterday by Frank L. Perley to alternate with Frank V. Pollock in the tenor roles with The Bostonians this season.

PAGET.—Ffolliott Paget is expected to arrive in New York from England to-day (Tuesday).

MORRIS.—Ramsay Morris is doing excellent press work for May Irwin in The Widow Jones.

EDWARDS.—Emilie Edwards, who has written several novels, has been highly praised by Texas papers for her work as a member of the Alcazar Opera company.

WARNER.—Affie Warner, who will play this season in one of Jacob Litt's companies, is one of the youngest leading ladies on the native stage. She is aged eighteen, and is the second daughter of Neil Warner, the once well-known tragedian.

WELBY.—Grace Welby, the daughter of Bertha Welby, and known on the stage as Grace Burgess, is a member of the Laura Biggar Trip to Cinatown company this season.

YOUNG.—Maud Young, the new prima donna of the Leslie Opera company, is a native of Bloomington, Ill., a town that has already furnished several successful singers. Miss Young studied with Marchesi in Paris.

MILLARD.—Harrison Millard, the song writer, who has been reported seriously ill for some time, is now said to be convalescent.

LE CLAIRE.—Adele Le Claire has been spending part of the Summer at Saratoga with Mrs. Dodge Smith. She expects to return to town shortly.

REHAN.—Ada Rehan has been resting since the closing of Daly's Theatre, at her own little cottage in Cumberland, Eng., surrounded by all the quiet and charming landscapes of that romantic country. She has now returned to London, from whence she will go to Paris to get her dresses for her New York season.

NOBLES.—Milton Nobles will leave for San Francisco on the 13th inst.

IRVING.—Henry Irving and Ellen Terry arrived from England on the *New York* last Saturday. A number of friends and newspapermen went down the bay on a tug to meet the celebrated actor. To a reporter he announced his intention to produce several new plays over here, among them being King Arthur, Don Quixote, Journeys End in Lovers Meeting, and The Story of Waterloo. He will also revive The Corsican Brothers, Mabeth, Faust, A'Becket, Merchant of Venice, Lyons Mail, Charles I., and The Bells. After a brief stay at the Plaza Hotel, in this city, Mr. Irving and Miss Terry left for the Adirondacks. A week from now he will begin work in Montreal.

AMONG THE DRAMATISTS.

Thn American Dramatists Club's next dinner will be given in Nat Goodwin's honor. It will be a public recognition of the assistance Mr. Goodwin has given to American playwrights and their works during his career.

Russ Whytal is at work on a new comedy for himself and Mrs. Whytal, written upon the same lines as Agatha Dene, which was produced at the Fifth Avenue Theatre last Spring.

The Greatest of These is the title of a new play which Sydney Grundy has written for the Kendals. They will produce it this month in England.

The new play which William H. Crane will produce at the Fifth Avenue Theatre about Jan. 1 has been written to order by Franklin Fyles, who has just returned from a Summer at Newport and delivered the completed manuscript. The piece contains a typical American character which Mr. Crane believes will fit him well.

MOLIERE IN ENGLISH.

"How did I come to think of playing Molière's comedies? I'll tell you." The speaker was Charles Rohlfs and his interlocutor a MIRROR man.

"I believe that I am the first American actor to present Molière's great play, The Physician in Spite of Himself. (Le Médecin Malgré Lui). It has always been surprising to me that a piece so full of good entertainment should not have found its way to our stage before. Scenes from this as well as Molière's other plays have been used by the English dramatists, but few of the plays have ever been given in their integrity.

"For my own part I have not known Moliere's plays intimately for more than four years, and I assure you that now my Molière shows signs of use. Possibly one reason for this neglect of Le Médecin Malgré Lui is that it is short. But that is no serious objection. I do Shylock in a double bill.

"What other plays shall I do? The Leavenworth Case, which is to be re-christened Harwell. I have also been advised to play The Fool's Revenge and Richard III. It is possible that I may act in New York if I can secure a good date."

TIM MURPHY'S TOUR.

Tim Murphy opened his starring tour with A Texas Steer at Kingston, N. Y., last night. To a MIRROR man Mr. Murphy's representative said the other day:

"There is considerable territory Mr. Murphy has not yet covered in A Texas Steer and managers in cities where he has already played have been glad to have the originator of the role of Maverick Brander appear again at their houses. Mr. Murphy's arrangement with Mr. Hoyt gives the former the exclusive rights to A Texas Steer throughout the country and his manager, J. Earl Wagner, proprietor of the Washington baseball nine, purposes to spend a great deal of money, if necessary, to drive out of the business the pirates presenting mangled versions of the piece.

"Dorothy Sherrod, who was selected some years ago by Mr. Hoyt to play Bossy after the death of Flora Walsh, is to be in the forthcoming production. Others in the cast are Charles Allison, Bessie Grayson, Wallace Jackson, James J. Manly, and William Le Barigeians."

LETTERS TO THE EDITOR.

WHY THE CLUB WAS NOT REPRESENTED.

NEW YORK, Sept. 3, 1895.

To the Editor of The Dramatic Mirror:

SIR,—Permit me, in behalf of the American Dramatists Club, to offer an explanation of the non-appearance of any member of the Club at the funeral services of our late esteemed honorary member, Charles Foster.

The fact was commented upon in THE MIRROR at the time, but has only just been brought to our notice officially, as no meetings were held during the heated term.

The family of the deceased did not inform the Club of Mr. Foster's death until the day before the funeral, when a postal card was forwarded from the Club rooms to the Secretary, who was at that time 500 miles distant. On receipt of the card, which reached Mr. Barnard after the funeral had occurred, it was of course impossible to take any steps in the matter, except to telegraph these facts to the President of the Club, Mr. Bronson Howard, which Mr. Barnard did at once. This is the reason why the Club was unrepresented at the funeral.

At the meeting last Saturday night appropriate resolutions were passed, and great regret was expressed upon all sides that circumstances had rendered it impossible for the Club to pay suitable respect to the memory of our venerable member by attendance upon the last sad rites.

HERBERT HALL WINSLOW.

A DIFFERENT STORY.

NEW YORK, Sept. 7, 1895.

To the Editor of The Dramatic Mirror:

SIR,—When Clarence Holt informed THE MIRROR that the Holt-Eaton company during their season in Toledo received money enough for their immediate wants he stated what was deliberately false. During the four weeks they received less than $7 each, and that only on the last week after they had refused to play unless a percentage of the receipts was divided among them.

I was one of five of that company who stopped at the Hotel Madison in Toledo, and each one settled his board bill by giving the proprietor, Frank J. Scott, personal notes at ninety days for the amount, a mode of settlement that Mr. Scott, seeing the position we were placed in, proposed himself. (Such gentlemen are scarce.) As to tickets home I borrowed the money to pay for mine from a friend.

I am not surprised at Holt's not knowing this, however, as he never condescended to make any explanations to his company, but skipped out of Toledo between two days, being carried in a buggy to a small station over the Ohio line, where he took the train. The driver of the carriage was L. L. Smith.

The statements I make above are true in every particular, and, if necessary, I have the documents to prove them. This is not the only company that has been treated in this way. Taking actors hundreds of miles from their homes and leaving them without means of paying their obligations is getting too frequent, especially since so-called business methods have been projected into the management of affairs, which seems to mean "pay everybody except the actors." They are left to get to their homes as best they can, and when they do get back they seem to be afraid to expose those responsible, merely contenting themselves by grumbling on the Rialto.

Well, here is one who will sign himself as "somewhat different."

Yours for justice.

J. L. SAPHORE.

ALDRIDGE'S HONORS.

NEW YORK, Sept. 7, 1895.

To the Editor of The Dramatic Mirror:

SIR,—The newspapers are making considerable fuss over the fact of Henry Irving having been the first theatrical person knighted. What has become of Augustus Harris of Drury Lane Theatre, London, who received that "honor" some months ago?

Ira Aldridge, a noted colored actor, received a gold medal of Art and Science from the King of Prussia in 1852, the only other persons who had been so distinguished up to that period being the philosopher, Humboldt; the composer, Spontini; and musician, Lizt.

Aldridge was made a Knight of the Royal Saxon Ernistinischen Home Order, and recipient of the Verdienst Medal of the Order in gold, presented by Duke Bernard, of Saxe-Meiningen, brother of Queen Adelaide of England; member of the Imperial and Archducal Institution of Our Lady of the Manger; member of the Russian Hof Versamburg, of Riga; honorary member of the Imperial Academy of Beaux Arts, of St. Petersburg, and holder of the Imperial Jubilee Medal; Advocate of the Assembly, of Nobles, and Les Arabia, in 1862.

His wife was a white woman.

His *chef d'œuvre* as an actor was in the character of Othello. In burlesque he is said to have been irresistible, and gained for himself many admirers. His singing of "Possum Up a Gum Tree" was highly praised. He gained fame as Lear, and got himself up as a white man, a flesh-colored skull cap, with a few locks of silver hair covering his woolly curls, came down to his eyebrows; a wax addition was made to his flat nose, a thick coat of paint bedecked his cheeks, while a great white beard concealed the lower part of his face and fell upon his bosom. Ellen Tree played Desdemona to his Othello at Covent Garden Theatre.

He was born at Bel Air, Md., and went to Europe with the elder Wallack as a servant. He was afterwards known as the African Roscius. His last appearance in London was at the Haymarket Theatre in August, 1865, under the management of Walter Montgomery. He died in Poland on Aug. 7, 1866. After lying in state for two days, and being viewed by thousands of people, his remains were interred with great pomp at the German Evangelical Church, Lodes. There were a vast number of soldiers, societies, dignitaries, etc., in the funeral cortege.

COL. T. ALLSTON BROWN.

THE USHER.

Mr. Meltzer's translation of Le Collier de la Reine is well done. The English is plain, direct and smooth.

But why does Mr. Meltzer make one of the three rascals concerned in the necklace plot speak London slang when personating a blind beggar? The exclamation, "Well, this is rum!" has by no means the requisite French flavor.

The entire scene of the three pretended blind beggars might well be eliminated, I think. I believe that it is not in the original text. As an interpolation it is far from being a success. The same idea was utilized more cleverly and with genuine comic effect years ago by Augustin Daly in Around the Clock.

If Mr. Daly were here, by the way, he would be able, I have not the slightest doubt, to whip Le Collier de la Reine into a play of some dramatic interest. His skilful and experienced hand would work over its desert of dialogue until it bloomed, and he would reconstruct the plot so that it would have plenty of action and interest.

Unfortunately for Mrs. Potter and Mr. Bellew Mr. Daly is in Paris.

✠

From that city he sends a subscription of $50 for the Shakespeare Society's fund to buy the Edgar Allen Poe cottage at Fordham.

Mr. Daly read of this plan in these columns, and he is the first manager to come forward and tender substantial assistance toward its accomplishment. Mr. Daly never loses a fitting opportunity to promote any object of literary interest, as he has shown in this instance. I have forwarded his message to Appleton Morgan, Esq., the Society's president.

I hope that Mr. Daly's example will be emulated by others who are proud of Poe not only as an American poet of genius but as the offspring of actors.

✠

According to a foreign exchange, "Mr. Kendal has been telling his friends that he has paid his last professional visit to America."

This apparently rash assertion of Mr. Kendal's gives corroboration, it would seem, to last season's promise of the theatrical firm of which he is known as the silent partner, that they would never come back any more.

The experience of their last tour in the United States convinced the Kendals beyond the possible shadow of a doubt that they had squeezed the Yankee lemon dry.

✠

At The Players the other evening a group of men—of which a celebrated comedian was the centre—were discussing the actor, his qualities of heart and mind, and what some of them conceived to be his weaknesses.

"No matter what is said," at last remarked a non-professional, "no matter what foibles they may have, actors are always charitable."

"Charitable!" exclaimed the comedian. "You are right. I never saw one yet who wouldn't take the other's part—if he got a chance!"

✠

The public is chuckling with pleasure over the news that Gilbert and Sullivan's differences have been adjusted through D'Oyly Carte's mediation sufficiently to set the erstwhile collaborators at work again upon a new comic opera, which will be done in London two months hence.

The quarrel of Gilbert and Sullivan has been a positive misfortune to the public both of England and America. United they stand, divided they fall. Their individual efforts since the rupture have all gone to prove that they cannot get along without each other.

True, these collaborators made as many misses as hits during their long term of labor together, but there is always the chance that they may turn out another Pinafore or Mikado. Let us hope that the reconciliation opera will be of that sort.

✠

"Kindly inform me what right I have and what course I can pursue as a local manager when a fake performance is substituted for a genuine?" asks Manager George E. Shaw of the Opera House at Putnam, Conn. Mr. Shaw is indignant because a large audience assembled at his house the other night to see a piece called Aunt Sally, under the management of J. T. Forbes, which turned out to be a frost.

Mr. Shaw might properly in such a case dismiss the audience with an explanation and refund their money. That would entail some loss, but it would win the appreciation of his patrons and convince the proprietors of queer companies that they can expect no quarter at his hands.

I believe that Manager Mishler, of Pennsylvania, follows this plan, although he books companies so intelligently that he is rarely imposed upon.

It would also be a good idea for Mr. Shaw to report to THE MIRROR, as he has done in this instance, the names of all snide companies that find their way to Putnam for the information and guidance of his brother managers in the night stands.

✠

Messrs. Tremayne and Fuller's comedy, Lost—24 Hours, has made a most favorable impression and Robert Hilliard is to be congratulated upon his choice of a play for his season's tour. The piece is ingenious in plot, cleverly constructed and brightly written, and it may be set down as one of the few genuine successes of the early season.

The authors have planned to write several more plays in collaboration, and they are also at work upon a comic opera for which a Canadian composer of great promise is writing the music.

Mr. Tremayne has been THE MIRROR'S Montreal correspondent for several years.

✠

Charles Frohman says of The City of Pleasure, in explaining why he produced it at the Empire: "I had in view the fact that dignified dramatic stories, strong in the display of elemental emotion, are especially suited to audiences at this time of the year. I regard The City of Pleasure as a strong human heart-throb to which all humanity is kin."

Such plays as Mr. Frohman describes are suited to audiences at any time of the year; but not even in early September, when playgoers are disposed to be lenient, can an audience be expected to receive seriously such a concoction as The City of Pleasure, which possesses neither dignity nor strength.

I do not think that Mr. Frohman really believes that the Simsed Paris melodrama—which, in the original may have had a certain interest to the French public because it pictured familiar types of character—is a good play. But if he does believe it he enjoys the distinction of differing from the independent press and the impartial public.

THE NEW MONTAUK THEATRE.

Colonel Sinns' new Montauk Theatre in Brooklyn is nearly ready for the opening performance, which will be given by the Tavary Opera company on Sept. 16.

The new playhouse is absolutely fire-proof. The foundations are of concrete and the entire framework of iron and steel. Every column is of cast iron, and each is capable of sustaining three times the heaviest weight which will ever be placed upon it. All doors and exit-doors are covered with tin. Outside iron shutters are also provided for all openings in the walls to prevent the communication of fire from other buildings.

Twelve wide exit doors open from the auditorium with a large court on either side of the theatre, with egress to the street in the rear, and six wide double doors open to the front of the building with egress to the main street making altogether eighteen exits through which the largest house could easily be emptied in less than three minutes.

The dimensions of the building are: front part, 44 feet wide and 100 feet deep. Auditorium 85x100 feet. The second floor of the front of the building will be devoted entirely to an elegant billiard room and the floor above to lodge rooms; while in the basement will be located an extensive outfit for several bowling-alleys.

The stock of scenery is very large. Seymour D. Parker, the artist, will continue under contract to Manager Sinn for three years longer. Great care has also been given to the preparation of all mechanical appliances of the stage. This work has been under the direction of Arthur D. Peck. The dressing-rooms are separated from the stage and are shut off by iron doors. The stage is 45 feet deep, 85 feet wide and 80 feet high. The electrical plant was furnished by the Mayrhofer Stage Lighting Company, and includes all the latest improvements. The greatest care has been taken in the matter of ventilation. The apparatus supplies fresh air, warm or cool as desired.

The auditorium is tastefully and richly decorated and upholstered. The boxes are hung with heavy Nile green satin damask curtains. The seats are unusually large and comfortable, and were made from a special model suggested by Walter A. Sinn. The curtain represents the thrilling chariot race in "Ben Hur."

MAY IRWIN AND THE WIDOW JONES.

The Widow Jones, John J. McNally's latest and from all accounts cleverest and funniest farce-comedy, opens, with May Irwin as the star, at the Bijou on Monday next. Reliable accounts indicate that the star, the piece and the supporting company have made undisputed hits. Ramsey Morris, who represents the attraction, said to a MIRROR reporter:

"It will sound hackneyed to say that May Irwin, her company aad the Widow Jones have made a tremendous success; but I cannot say anything else. The combination has crowded the Boston Museum for the past week, and will continue to do so for the coming one. Even Miss Irwin's managers, Messrs. Rich and Harris, had not the proper estimate of her drawing powers when they put her forward as a star. The Boston engagement, however, has convinced them that she is one of the strongest money-makers on the road. Her work in The Widow Jones is irresistible, and she has been fortunate enough to secure, among other songs specially written for her, three new negro melodies which will catch the town.

"The Widow Jones is the best thing, by all odds, which John J. McNally has yet done. It is far nearer to legitimate comedy than his previous work, and yet it never ceases to be excrutiatingly funny. There are specialties in plenty, of course, and, best of all, they are new."

NEW ORLEANS' NEW OPERA HOUSE.

The Greenwall Theatrical Circuit Company have placed the bookings of their new Opera House in New Orleans with the American Theatrical Exchange, and they are filling the time for 1895-96. This new house will play only the higher grade of popular-priced attractions, and will have a location in the theatrical centre of the city. The theatre itself will be a model of architectural beauty, with every modern improvement for the auditorium and stage that experience can suggest and money secure. The new Opera House will be dedicated Sunday, Sept. 7, 1896. This new theatre will be a boon to managers playing South, as it enables many who heretofore were unable to arrange time at Manager Greenwall's Grand Opera House, an opportunity to play at the new Opera House. The chain of theatres now controlled by the Greenwall Theatrical Circuit Company includes the best houses in every city in the South, and enables managers of combinations to book routes that will avoid all doubles, thus saving railroad fares and unnecessary travel.

MISS MERINGTON'S NEW PLAY.

On Sept. 2, at the Grand Opera House in Toronto, An Everyday Man, by Marguerite Merington, was produced by Sol Smith Russell.

The story of the play is very simple, but it is said to be well told and originally treated. John Empy is a bank cashier, the husband of the daughter of the chief partner of the concern. His plebeian name and tastes are offensive to the relatives of his wife, who finally influence Mrs. Empy to the extent that she believes their unflattering opinion of her husband. John is induced to go to New York and see life. He proceeds to do so with all the conscientiousness and business methods which prove part of his character. His absence is so prolonged that his wife, her father and other relatives come to New York and find the respectable John keeping bad hours and rather intoxicated. Needless to say that John is only feigning and that incidentally he saves the credit of the highly-involved bank and his wife's family from ruin.

The play seems to have met with the general approval of the Toronto press. The charming characteristics of quaint, dainty humor, the wholesome atmosphere, have aroused a great interest in this new work of Miss Merington. Sol. Smith Russell as John Empy is highly praised.

THE IRVING PLACE THEATRE.

Heinrich Conried will open the season of the Irving Place Theatre on Oct. 1. Among the new plays that he has arranged to produce this year are: Herman Sudermann's Die Schmetterlingschlacht; Gerhard Hauptmann's Die Weber (The Weavers); Ibsen's Klein Eyolf (Little Eyolf); die Ueberzachligen (The Superfluous) by Richard Nordmann; and Der Dornenweg (The Thorny Path) by Felix Philippi, will be produced in quick succession. Some of the other novelties acquired by Manager Conried are Die Kamaraden (Comrades), and Figaro's Hochzeit by Fulda; Circus-Leute (Circus People) by Schoenthan, and Zwei Wappen (Two Coats of Arms) by Blumenthal and Kadelburg.

The engagement of George Engels, Germany's well-known character comedian, will begin in April.

AMERICAN THEATRICAL EXCHANGE.

The new system inaugurated by the American Theatrical Exchange of keeping the open time of all traveling companies, has met with universal approval, as it gives located managers every opportunity to close up dates with choice attractions. Companies now being booked through the American Theatrical Exchange are the Garrick Theatre Burlesque company in Thrilby, Thomas B. McDonough's attractions, For Fair Virginia, The Three Guardsmen, On Erin's Shores, Sins of the Night, Marie Wainwright and The Man About Town. They have filled time since April 1 for more than 150 companies, and have completed arrangements whereby they will book time during the balance of this and next season for over 300 attractions.

HANSEL AND GRETEL.

Mr. Daly has engaged the original English company that has been playing Humperdinck's remarkably successful fairy opera, Hansel and Gretel, in London, and he will bring it intact to this country. A six-weeks' season will be played at Daly's Theatre in this city, beginning in October. An orchestra of forty-eight musicians will be led by Anton Seidl. Only the large cities will be played by this company during the season.

UNDER THE BLACK FLAG.

A party of pirates calling themselves the Hoyt Comedy company are playing Jane and other plays through Iowa and Illinois. Earl Doty is business-manager and C. G. Adams figures as owner and manager. The company played at Keosaque, Ia., Aug. 28-31.

Dick Ferris writes that the Van Dyke and Eaton company often billed as a Tallow Candle company, are pirating his farce-comedy, Greased Lightning. He states that they are also pirating Jane under the name of Soap Bubbles, the Pulse of New York, A Noble Outcast, etc., and that they are using all kinds of paper purchased from dishonest bill-posters. They are now in Iowa.

The manager of Uncle Josh Spruceby writes to THE MIRROR complaining that Henderson's Comedy company are producing that piece under the title of Zeb Spooner. He says legal action will be taken.

According to a letter received in this city, pirate companies are playing In Old Kentucky and Trilby all through the State of Iowa.

An organization styling itself The American Players and hailing from Omaha, is pirating Caprice in Nebraska.

ENGAGEMENTS.

Henrietta Arnold for Zozo. Miss Arnold will be known henceforth as Gladys Arnold.

E. Dane Smith as business-manager for Lillian Kennedy's company.

Will H. Sloan, late of E. E. Rice's forces, by Joseph Hart to play the opposite comedy part in A Gay Old Boy.

Ruth Macauley with Rhéa.

Eva Selbie with On the Bowery.

Marguerite Kingston for Agnes Herndon's company.

Addison Pitt by Charles Frohman for the part of Charley in Charley's Aunt.

Blanche Chapman for the Massachusetts girl in A Happy Little Home.

Maurice Freeman to play the part of Ralph Standish with William Morris in Lost Paradise. He opened at Paterson, Monday night, making quite a hit.

Ed. F. Cogley, German comedian and yodler, to play Puffengruntz and do his specialty with Springer and Welty's Black Crook company, whose season began in Newark last week.

Damon Lyon with Mrs. Potter and Mr. Bellew during their New York engagement and for the Daly stock company afterward.

Coffin Cooke to play juveniles with the Louis James company.

Clarence H. Geldart to play the leading heavy in The Westerner.

Francis Kingdon and William F. Courtenay by Gustave Frohman for the John Stapleton company.

Frank J. Grandon by Manager O. W. Hall to play heavies. Others signed for the Jessie Mae Hall company are: Lizzie Gale, Presley B. French, and Frederic G. Hearn.

Louise Royce, prima donna with David Henderson and Edwin Foy for three seasons, to play the principal boy in The Wizard of the Nile.

John Sutherland for In Sight of St. Paul's.

Eddie Magee and J. Sparks for Hoyt's A Runaway Colt.

NOTES FROM ABROAD.

Alphonse Daudet is dramatizing his latest novel "La Petite Paroisse" (The Little Parish) for Jane Hading. Another play specially written for Madame Hading is Maitresse, by MM. Tarbé and Decourcelle.

Maurice Donnay's new comedy, Amants (Lovers) will be produced at the Paris Renaissance Theatre early in October. It is in this piece that Jeanne Granier, the well-known singing soubrette, will make her first appearance in a legitimate play.

Madame Judith Gauthier, whose Japanese drama, La Marchande de Sourires, has been seen here under the title of The Heart of Ruby, has finished a modern Annamite piece, in six scenes, founded on an episode which occurred during the conquest of Annam by the French. It is entitled Princess Victorieuse, and has been accepted by Sarah Bernhardt.

Olga Nethersole has begun to lose her jewelry. The English papers are full of stories recounting the theft of her diamonds. Isn't this rushing the season?

Hypolite Raymond, the French playwright, has committed suicide. He has been suffering from melancholia for some time.

GOSSIP OF THE TOWN.

The portrait above this paragraph is of Fred. Terry, who will be prominent in John Hare's company during that English comedian's forthcoming American tour. Mr. Terry visited New York several seasons ago, but that was at almost the beginning of his theatrical career, and he does not particularly relish references to that period. He enjoys an enviable reputation in London.

Willard Lee has returned to town and is rehearsing with the Bonnie Scotland company.

Brenton Thorpe, who was a member of Rose Coghlan's company last season, returned from England last week. He has not yet made an engagement this season.

Valerie Bergere's acting in The White Rat has been praised highly by Philadelphia and Boston papers this season.

Edwin A. Favor has invented and patented a useful article to be attached to the backs of orchestra chairs in theatres.

Edward Rose informs THE MIRROR that he has sold his interest in Captain Paul to George S. McFadden.

Marie Burroughs has been given a divorce from Louis F. Massen. The decree was granted on Aug. 29 by Judge Sanderson in San Francisco.

Rankin and Hubbard, managers of the Music Hall at Flint, Mich., attended the Knights Templars celebration in Boston, and while in New York on their return called at the MIRROR office. They are both confident of a prosperous season in Flint.

Mary Anderson de Navarro has interested herself in the widow of Henry Kingsley, the novelist, who is in distressed circumstances. Mrs. de Navarro begs that persons desiring to help will write to her at 9 Lawn Road, Haverstock Hill, London.

Charles Frohman says that the Sporting Duchess is playing to the largest receipts he has ever known in all his experience in New York.

Sidney R. Ellis opened the season of his Darkest Russia company at Newburg, N. Y., on Aug. 30 to a $800 house. The occasion was a benefit to the local firemen.

Willard Lee is making preparations for his contemplated starring tour in January, after his Bonnie Scotland engagement.

Barry Johnston, who went out with Walter Sanford's stock, was dissatisfied with the treatment accorded him in that company and resigned, returning to town last week.

Richard Mansfield is rehearsing his stock company in the drama that is to open his season. It has not yet been seen in this country.

Robert Mantell declares that there is no truth in the report that he saved Carrie Turner from drowning at Stamford.

Adelina Marden, the soprano, will star this season with a company of her own. Miss Marden is negotiating for one or two well-known operas.

Walter Adrian has joined James O'Neill's company.

Bruce Hayes is a member of All the Comforts of Home company.

Mary Hampton is rehearsing with The Sowing the Wind company.

Richard Mansfield's continued illness makes it necessary for him to postpone his opening at the Garrick until Oct. 21. Madame Modjeska will open at that house on Oct. 7, presenting Clyde Fitch's new play.

W. M. Gray, who was last season business manager for the Potter-Bellew combination, has been engaged in a similar capacity by F. L. Perley for Madame Modjeska.

Mexico having proved a failure, Edwin Milton Royle has withdrawn the piece and has revived Friends.

John P. Carey, lately of Harrigan's, joined A Contented Woman company on Sept. 9.

The Sign of the Cross was acted for the first time in England on Aug. 26 at Leeds by Wilson Barrett.

Joseph Murphy's season will begin on Sept. 30. Mr. Murphy has secured for his company Harry Govene, John W. Burton, Ila Irvine, Flora Redding, C. E. Brandt and others.

Dressing-room thieves were at work in the Casino last week. Christine Blessing and Janette Bageard lost portions of their wardrobe.

The Tzigane is roasted unmercifully by the Boston press.

A number two Trilby company is being organized.

An injunction was obtained last week by Joseph D. Hart restraining Edward R. Rush from using the title The White Crook. Mr. Hart claims that John F. Poole originated the title twenty years ago, and that he now owns it.

"A trustworthy authority in matters that pertain to the business as well as the art of theatricals is Harrison Grey Fiske's NEW YORK DRAMATIC MIRROR."—*Detroit Free Press.*

The John Griffith Faust company will open season at the Lansing Theatre, Lincoln, Neb., on Sept. 10.

Winthrop G. Snelling and wife (Maude Hillman) have received expressions of the deepest sympathy from many friends for the loss of Mr. Snelling's mother, who died on Aug. 31.

AT THE THEATRES.

Daly's.—Le Collier de la Reine.

Drama in five acts by Pierre Decourcelle. Produced Sept. 3.

Cardinal de Rohan	Kyrle Bellew
Louis XVI	William Redmund
Count de Charny	James K. Hackett
Cagliostro	H. St. Maur
Reteau de Villette	E. Devonde
Beausire	John Ward
M. de Breteuil	W. G. Warren
Count de Provence	Edwin Holland
Chevalier de Saint Lau	William Sampson
M. de Crussol	Mr. Auverne
The Portuguese	Campbell Gollan
The Philosopher	Guy Post
The Spider	Mr. Duane
Boehmer	E. L. Mason
Bossange	Verner Clarges
Gamain	Eugene Jepson
M. de Calonne	Mr. Hume
Ducorneau	Edmund Norris
Count D'Artois	Mr. Lyon
Countess de la Motte Val	Maud Hosford
Andree de Taverney	Percy Haswell
Princess de Lamballe	Miss Heron
Countess Diane de Polign	Anna Stannard
Countess de Polastron	Amy Stuart
Countess d'Adhemar	Miss Lambert
Madame de Coigny	Miss Mansfield
Madame Campan	Miss Muse
Dame Clotilde	May Sylvie
An innkeeper's wife	ugenie Upham
Perrine	Miss Lane
Rosette	Miss Carr
Marie Antoinette / Oliva	Cora Urquhart Potter

Pierre Decourcelle's rather ambitiously constructed romantic drama, Le Collier de la Reine, has the fatal defects of being dull, prolix and uninteresting. A number of dramas have been written on the subject of Marie Antoinette's necklace and the royal tribulations to which its more or less mythical adventures gave rise; but none has been especially successful since none has retained in the living form the wonderful fascination which the source of them all—the elder Dumas' celebrated romance—wields from the printed page. M. Decourcelle has not been able to make better use of this theme than his predecessors.

Le Collier de la Reine's success in Paris last season can be attributed rather to the superb manner in which it was placed on the stage than to inherent dramatic qualities. According to veracious accounts, the French production was magnificently planned and executed, and photographs illustrating the scenery and costumes, which have found their way to this city, lend support to the belief that the piece owed its popularity there to its semi-spectacular impressiveness. While the production at Daly's is quite elaborate—especially in respect to the costuming—it would be folly to predict that the public will overlook the deficiencies of the drama itself because of its modicum of scenic attractions.

M. Decourcelle's work has no historical value. It does not furnish pictures of life in the days of Louis Seize that bear the stamp of truth. It is not, like Madame Sans-Gêne, for instance, a play of manners. It belongs simply and solely to the category of romantic dramas. Judged from that standpoint it falls far short of numbers of pieces, now well worn, which owed their parentage to Dumas *père*, for while M. Decourcelle drew material from that giant creator of glittering fiction he failed to draw inspiration also.

A clearly-defined plot; characters as sharp as silhouettes; cumulative interest; a series of skilfully constructed situations, leading to an adequately impressive denouement; crisp, graphic, virile dialogue; above all and beyond all, dramatic action that never flags—these are some of the principal requisites of an effective romantic drama, and these are requisites which Le Collier de la Reine lamentably lacks. Opportunities there are in its plot for telling developments, but the author has frittered them away with irritating consistency, if, indeed, his mind ever grasped them at all. Beneath a mass of verbose trivialities and of delaying immaterialities he has buried whatever of charm, of strength and of effect his theme possessed. Seldom has a clumsier specimen of dramatic construction come under our notice. Haltingly, feebly, tediously the plot unfolds itself during five long, weary acts. The author's attempts to give "atmosphere" to his work—and such attempts he makes persistently—are futile in themselves and fatal to the action. Better the rude, unpolished, old-fashioned vigor of Monte Cristo, The Three Guardsmen, and The Corsican Brothers, which thrilled the heart, quickened the pulse and stimulated the imagination, than M. Decourcelle's emasculated effort to supplant that good, sturdy old method with thin and impotent "modernity" of treatment.

The audience that witnessed the first performance of this play at Daly's Theatre last Tuesday evening evidently appreciated the intelligent endeavor of Mrs. Potter, Mr. Bellew and their manager, Mr. Daly, to give Le Collier de la Reine a satisfactory presentation; but they were obviously bored by the piece. To narrate the plot in detail would be equally wearisome to our readers who were given its outlines, shorn of a multitude of petty incidents, in these columns soon after the original production in Paris.

Mrs. Potter in the dual role of Marie Antoinette and Oliva finds small scope for the abilities that she has displayed in other parts. Except in the scene with the Cardinal and the King, and that with de Charny in her boudoir, there are no very serious demands made upon the actress' powers. For the rest she has only to wear marvellous gowns of the period; to exhibit high-bred grace, charming amiability and occasional "moods" when playing the frivolous Queen, and simple vanity mingled with coarseness of speech and manner when playing the gay and giddy Oliva, the double of Her Majesty, who as the tool of the vengeful and unscrupulous Countess de la Motte Valois is responsible for a large share of the royal perturbation of soul. These essentials Mrs. Potter furnishes. To be sure, her artificialities of diction are conspicuous, as they always are and—we almost fear—always will be—but otherwise she is skilful and she is fair to see. Of the many gowns she wears perhaps none becomes her better than that of the dairymaid at Petit Trianon.

In Cardinal de Rohan Mr. Bellew has a role of comparatively small importance. He plays it with dignity and some force, however. He is at his best in the climax of the fourth act, where the prelate is arrested on the altar steps.

Mr. Redmund's Louis conforms with the popular notion of the mild sovereign, who prefers locksmithy to the affairs of state, but who manages his domestic concerns with a firmer hand. Mr. Redmund's is an excellent performance in its way. In de Charny James K. Hackett has the part of a lover something similar to that he acted last season in Madame Sans-Gêne. De Charny is one of those rainbow-chasing young heroes whose passion is too hopeless and too ethereal to move ordinary human hearts to sympathy. But Mr. Hackett looks noble and handsome enough to meet the author's idea, and he plays with commendable earnestness.

Mr. Clarges gives a capital performance of Bossange, the jeweler. Gamain, the locksmith, is admirably done by Mr. Jepson. Capable work in smaller characters is shown by Messrs. St. Maur, Ward, Gollan, Mason, Post and Duane.

As the Countess de la Motte Valois Miss Hosford successfully accomplishes the difficult task of giving a semblance of naturalness to that preternaturally vicious adventuress' words and acts. Miss Haswell's Andree is winsome and her song is prettily rendered. Misses Stannard, Heron and Stuart are comely members of the Queen's court.

It is never a pleasant duty to chronicle the miscarriage of an ambitious effort, earnestly, conscientiously and expensively made; but Le Collier de la Reine seems to possess little promise either of drawing the public or of augmenting the artistic reputation of its leading actors.

Two of M. Decourcelle's plays, produced on consecutive nights in this city, have failed to win favor. Which goes to emphasize the facts, repeatedly pointed out by THE MIRROR, that foreign successes are not likely to be American successes in cases where their popularity abroad is due to peculiar circumstances or to special conditions, and that unproduced native plays of merit offer as good a chance of profit as the average imported article.

American.—The Great Diamond Robbery.

Melodrama in five acts by Edward M. Alfriend and A. C. Wheeler. Produced Sept. 4.

Dick Brummage	W. H. Thompson
Frank Kennett	Orrin Johnson
Senator McSorker	Odell Williams
Dr. Livingstone	Joseph E. Whiting
Clinton Bulford	George C. Boniface
Mario Marino	Byron Douglass
Grandfather Lavelot	Joseph Wilks
Sheeney Ike	B. R. Graham
Count Garbiadorff	George Middleton
Jack Clancy	C. B. Hawkins
Mickey Brannigan	James Bevins
Jimmy McCune	Gustave Frankel
Philip	Prince Lloyd
Frau Rosenbaum	Madame Janauschek
Mrs. Bulford	Blanche Walsh
Mary Lavelot	Katherine Grey
Mrs. O'Geogan	Annie Yeamans
Peggy Daly	Fanny Cohen
Madame Mervane	Florence Robinson
Mary Watson	Ray Rockwell

The production of The Great Diamond Robbery, after being postponed for several days, took place last Weduesday evening at the American Theatre. The play may be said to have won favor with that portion of the audience that delight in a rousing melo-dramatic concoction, but the authors, Messrs Alfriend and Wheeler, can scarcely be congratulated on its artistic achievement. It glories in such sensational ingredients as murder and sudden death. The character types, that are supposed to be drawn from New York life, are, with one or two exceptions, nothing less than theatrical puppets.

The piece derives its title from the robbery of certain Russian jewels of great value. The jewels are recovered in New York, and are entrusted for safe keeping over night to Clinton Bulford, an American banker, who has unknowingly married a Russian adventuress. The reader can readily fill out the rest of the plot.

Mrs. Bulford poisons Bulford, and attributes both the murder and incidental robbery to Frank Bennett, a young bank clerk, who happens to call on Bulford. Bennett becomes a fugitive from justice and he and his sweetheart are both lured to the den of Frau Rosenbaum. Just as they are in danger Dick Brummage, the inevitable detective, comes to the rescue.

In fact, the detective is the *deus ex machina* in all the other critical situations, and ultimately fastens the murder of Bulford and the theft of the jewels on the Russian adventuress, who then swallows a dose of strong poison, whereupon somebody informs the rest of the cast that she is "dead in her diamonds."

The reproduction of the Hoffman House cafe, the special scenic feature of the piece, is far more realistic than the queer-looking supernumeraries that are supposed to typify the habitués of that familiar resort.

The cast of principals, however, was of a superior order. W. H. Thompson, with the various changes of make-up and manner he had to assume as Dick Brummage, acted throughout like a born detective. Odell Williams portrayed the ward politician to the very life.

It was sad to see Madame Janauschek waste her ability on such blood-curdling episodes as those that are allotted to Frau Rosenbaum in the underground den scene. But the scene in which Rosenbaum negotiates for the diamonds with the Russian adventuress gave Madame Janauschek an opportunity for artistic work, and the veteran actress made her small role stand out with deserved prominence.

Blanche Walsh made a pronounced hit in the exacting character of Mrs. Bulford. Annie Yeamans characterized Mrs. O'Geogan with customary cleverness. Katherine Grey offered a rather colorless portrayal of Mary Lavelot.

George C. Boniface won applause for his realistic death scene in the first act. Other commendable personations were offered by Orrin Johnson as Frank Kennett, Joseph E. Whiting as Dr. Livingstone, Byron Douglas as Mario Marino, Joseph Wilks as Grandfather Lavelot, B. R. Graham as Sheeny Ike, and Fanny Cohen as Peggy Daly.

The handsome new curtain by Henry E. Hoyt, presenting a picturesque view of the Yosemite Valley, was displayed for the first time last Wednesday night.

Lyceum.—The Prisoner of Zenda.

Romantic play by Edward E. Rose, founded on Anthony Hope's novel. Produced Sept. 4.

Rudolf the Fifth / Rudolf Rassendyll / Michael	E. H. Sothern
Colonel Sapt	Rowland Buckstone
Fritz Von Tarlenheim	Howard Gould
Captain Hentzau	Morton Selten
Detchard	Daniel Jarrett
Bertram Bertrand	Sam Sothern
Marshal Strakencz	C. P. Flockton
Lorenz Teppich	Henry Talbot
Franz Teppich	W. B. Woodall
Lord Topham	W. L. Branscombe
Horace Glyn	Guido Marburg
Ludwig	Charles Arthur
Toni	R. Erlynne
Josef	John J. Collins
Princess Flavia	Grace Kimball
Antoinette de Mauban	Marie D. Shotwell
Frau Teppich	Kate Pattison-Selten
Countess Von Strofzin	Miss Dibdin
Countess Von Riesberg	Miss Drew
Amelia	Bertha Bartlett

Edward H. Sothern opened his ninth annual season under Daniel Frohman's management at the Lyceum Theatre last Wednesday evening in a play which starts on its career with every prospect of lasting success.

For some time dramatic wiseacres have prophesied a revival of the romantic drama as a vigorous and healthy reaction from the morbid problem plays that were the fad last year. This promised revival seems to have set in now. It began in literature proper with the vogue of Anthony Hope and Stanley Weyman, and it is now spreading to the stage. The present dramatization of Anthony Hope's famous story, produced by Mr. Sothern, is only the forerunner of a number of romantic plays—mostly dramatizations of romances—which are to be seen this season.

The Prisoner of Zenda, as a play, will please both those who have read the book and those who have not. It is, unquestionably, the best dramatic fare that has been presented so far this year. The story, which lends itself admirably to the dramatic form, has been skilfully handled by the adapter, Edward Rose. The action is quick and smooth, the interest well sustained, the stage pictures striking.

The story, in brief, is as follows: Prince Rudolph, the Red Elphberg, so named on account of the color of his hair, and heir to the throne of Puritania, has an intrigue with the young and beautiful wife of the Earl of Rassendyll. Their sin is discovered through the insinuations of the Prince's vengeful cousin. A duel, one of the best, by the way, ever fought on the stage, follows, and Rudolf dies in the arms of his mistress. This, shown in a prologue, explains how it was that succeeding generations of the house of Rassendyll had red hair and bore wonderful resemblances to the members of the house of Elphberg.

The first act takes place in the forest of Zenda in 1874. Rudolph the Fifth is about to be crowned King of Puritania. His cousin, Black Michael, Duke of Stretsan, has designs upon the throne as well as upon the hand of the Princess Flavia who is bethrothed to the Prince. Black Michael drugs the Princess and prepares for a *coup d'état*. But the arrival of the rich, accomplished and indolent young Englishman, Rudolph Rassendyll, bearing a striking resemblance to the sluggard monarch, spoils his plans. Two faithful followers of the Prince persuade Rassendyll to palm himself off as the King and allow himself to be crowned in his stead. This scene, capitally worked out, is one of the best in the play. The scene in the throne-room of the Winter Palace at Stretsan when the notables of the kingdom bow low before the Englishman, believing him to be their King, is one of the best comedy scenes we have seen in years. A pretty love story runs through the play.

Mr. Sothern does the best work of his career in the dual-role of the King and the Englishman. He has laid aside many of the mannerisms that used to mar his acting. In this play he is easy and natural in the comedy scenes, and strong and convincing in the serious scenes. In the prison where, as the imprisoned King, he lies dying on the floor of his cell, he displayed remarkable emotional strength. He has to wear a hideous red wig throughout the play, and it should go to his credit that he was willing to make this sacrifice of his vanity to the artistic demands of the playwright.

Grace Kimball was sympathetic and graceful as the Princess Flavia, and the part of Antoinette de Mauban was played by Marie D. Shotwell with finesse and tact.

Roland Buckstone, made up as Bismarck, gave an artistic performance, and Arthur Lawrence was excellent as Black Michael. Howard Gould gave a capital performance of a small part. Morton Selten's inevitable laugh jarred unpleasantly in the heavy role, and Guido Marbury put too much enthusiasm into his small part in the prologue.

C. P. Flockton made a dignified marshal. Kate Pattison-Selten did well as Frau Teppish. Bertha Bartlett displayed fine emotional power as Amelia.

The play is superbly staged.

Standard.—The Capitol.

Drama in four acts by Augustus Thomas. Produced Sept. 9.

Will Dale	Andrew Robson
Dr. Kennard	Ernest Hastings
Herbert Garretson	Frank Keenan
Mr. Carroll	Frazer Coulter
Senator Whipple	E. A. Locke
Wetmore Boyd	John De Gez
Mr. Vincent	Bingley Fales
Lorimer Hopkins	Thomas A. Russell
Lieut. Malcom	Wright Huntington
Servant	Jason Bryant
Margaret Doane	Mary Shaw
Mrs. Dale	Helen Lowell
Cherry Whipple	Madaline Lack
Edith Garretson	Florida Kingsley

There were languid applause and a few shouts of "Thomas!" after the third act of the new play at the Standard last night, but the call was for the author of Alabama rather than for the author of The Capitol, for what Mr. Thomas had done and what he still is expected to do rather than for what he has accomplished in this latest of his pieces to reach the public.

It must be written regretfully that The Capitol is not a success, that it did not interest the kindly-disposed first-night audience, that it will not add to its author's reputation—regretfully, because it would be a genuine pleasure for THE MIRROR to chronicle another success by an American dramatist.

The Capitol demonstrates that Mr. Thomas has not yet overcome the faults of his early efforts at playwriting. It is good in spots, but unfortunately the spots are few and far between. It lacks sincerity, heart interest, genuineness. The characters speak and move like puppets; their thoughts and ideas are artificial. The construction shows little skill. The personages come and go without plausible reason. The author seems to be unable to mingle more than a couple at a time in dialogue; when several are on the stage the others become lay figures. The "situations" are theatric, although they are glossed over with an affectation of naturalness.

Strong as are some of the elements of the story, they are handled, nevertheless, with a painful lack of consistency, cohesiveness, and virility. A good play might be written on the subject chosen by Mr. Thomas, but he has neither grasped nor gripped its dramatic possibilities.

Here and there the dialogue is brightened by clever lines such as Mr. Thomas writes occasionally—lines that are sharply satirical and that possess a not especially polished but none the less effective quality of hitting off native characteristics—but these do not hold the interest of an audience, appeal to their sympathies or stir their pulses.

Especially weak is this play in the drawing of its women characters. Here again Mr. Thomas—who has never drawn a genuinely sympathetic woman except in Carey of Alabama fame—shows arrested development.

The Capitol opens clumsily and tediously. The second act is colorless. The third act, which contains the best opportunities of the whole play, suffers from inadequate treatment. Despite the presence of many friends and well-wishers of the author, the reception accorded to the piece was in chilling contrast with the intense heat of the auditorium.

The story hinges upon the ambition of a young Congressman, Will Dale, for political preferment. To secure his political future he hearkens to the corruptions of a blackguard lobbyist named Carroll, and becomes so lost to manhood that he winks at that worthy's schemes to corrupt his wife, too. She is the daughter of Margaret Doane, the head of the Royal Cross Society, who in youth married a clergyman and then eloped with Carroll. She is supposed to be dead and her husband has become a priest of the Catholic church. Both mother and priest, unaware of each other's existence, play guardian angels to Dale's wife and, of course, Carroll is finally unmasked and the knotty situation is straightened out happily, if not altogether satisfactorily.

The Capitol was unevenly acted. Andrew Robson played Dale heavily and ineffectively. The part is repellant, to be sure, but the young politician might have seemed less contemptible had he been represented with some art.

Mr. Hastings was admirable as Dr. Kennard, the priest. His treatment of the role was dignified and forcible, and he managed by his manner to cover up the perfunctoriness of the discussion of religion and government in Act Two, and to turn attention from the theatricalism of the part.

Mr. Keenan was natural and convincing as Garretson. Mr. Coulter played Carroll with the requisite nonchalance and coldbloodedness. It is not his fault if such a lobbyist would in reality starve on the pavements of Washington.

Mr. Huntington's Lieutenant Malcolm was excellent. Mr. Fales gave a breezy and truthful portrayal of a wideawake newspaper correspondent. Thomas A. Russell (is this the "Tommy" of Fauntleroy days, sprouted to the dignity of a frock coat?) was capital as a fresh young pension-office employe. Messrs. Locke and De Gez were acceptable.

Miss Shaw acted Margaret Doane conscientiously and artistically. Helen Lowell did not show much depth of feeling as Mrs. Dale, although she acted intelligently. Miss Lack was vivacious as Cherry Whipple, and Miss Kingsley played Edith Garretson brightly.

The Capitol is provided with excellent scenery.

Abbey's.—The Chieftain.

Comic opera in two acts. Music by Sir Arthur Sullivan. Libretto by F. C. Burnand. Produced Sept. 9.

Peter Adolphus Grigg	Francis Wilson
Count Vasquez de Gonzago	Rhys Thomas
Ferdinand de Roxas	John E. Brand
Sancho	Joseph C. Miron
José	Edward P. Temple
Pedro Gomez	W. A. Laverty
Blazzo	A. Amadeo
Escatero	Osborne Clemenson
Pedrillo	Bessie Lee
Rita	Lulu Glaser
Inez de Roxas	Lilian Carllsmith
Dolly, Mrs. Grigg	Christie Mac Donald
Juanita	Alice Holbrook
Maraquita	Agnes Martyne
Zitella	Jeanette Emery
Anna	Martha Stein

Some years ago Sir Arthur Sullivan and F. C. Burnand composed an operatic trifle called The Contrabandista, which was brought out in London by Mr. and Mrs. German Reed. Last year they decided to write a comic opera founded on the same theme, but otherwise new in music and libretto. When they had finished the new opera they called it The Chieftain, and it was originally brought out last December in London at the Savoy Theatre.

Last night Francis Wilson produced The Chieftain at Abbey's Theatre for the first time in this country.

Sir Arthur Sullivan is acknowledged throughout the musical world to be a master of harmony. Nothing that he composes is ever very bad, but his original melodic vein appears to be almost worked out so far as anything to inspiration in the matter of an operatic score is concerned. Every now and then there are a few charming strains that remind the listener of the Sullivan of ten or fifteen years ago, but the score of The Chieftain on the whole does not rise to any overwhelming degree of musical merit. Among the best musical numbers are the martial song of the Count and the tinkling bell song in the first act. Rita's song, "Two Happy Gods," a duet sung by Rita and the Count are the musical gems of the second act.

The travesty of the Parisian chanson is exceedingly clever as a musical jest. The libretto is if anything above the average of comic opera librettos.

The main incidents of the story are as follows: Peter Grigg, while making a trip through Spain, loses his way and is captured by a band of brigands, whose chieftain has disappeared. According to a prevailing custom, if a chieftain does not return within a stipulated time any stranger arriving among the ladrones on a certain day is to be elected their chieftain and must become the affianced husband of their chieftainess. Should he refuse this matrimonial engagement he is to be shot.

Grigg being captured by the brigands succumbs to the inevitable. He is proclaimed chieftain and the prospective husband of Inez de Roxas, his predecessor's wife or widow, as the case may be. Count Vasquez, a friend of Grigg's, who has ventured into the mountains to rescue a young English lady, returns to Compostello, and sends money for Grigg's ransom. It appears that the former chieftain, Ferdinand, has absconded with the brigand's funds. Disguised as a courier Ferdinand falls in with Mrs. Grigg, who has come to Spain in search of her husband.

In due time Ferdinand and Mrs. Grigg run across Grigg, who, owing to his engagement with the Chieftainess, endeavors to concoct a story which will satisfy the curiosity of his better half. Unfortunately Inez and the ladrones, all in disguise, arrive unexpectedly on the scene, and a snap shot photograph of Grigg and Inez in an affectionate attitude is produced. But Grigg purchases their silence and Mrs. Grigg remains in blissful ignorance of his romantic escapade. In the course of events Ferdinand recklessly sings a song, by which the chieftain of the ladrones is known to all his followers and has to return to his wife and resume his brigand office.

Francis Wilson kept the audience in roars of laughter with his burlesque of a British tourist of the cockney character. His singing—well he made a fair attempt at that, while his acting and dancing seemed livelier than ever.

Lulu Glaser, with the exception of an inartistic tendency to sing flat in her upper register, sang and acted the role of Rita with vocal efficiency and histrionic sprightliness.

Rhys Thomas was excellent as Count Vasquez. Joseph C. Miron as Sancho, Edward P. Temple as José, and John E. Brand as Ferdinand were also up to the mark.

Lilian Carllsmith proved a competent and picturesque Chieftainese, and Christie MacDonald was a suitable selection for the part of Mrs. Grigg. The rest of the cast gave good support. Alice Holbrook, who made her first appearance in America, did some lively and graceful dancing as Juanita, the dancing girl. The orchestra was of a superior order, and was ably led by Signor De Novellis.

The scenic views of the first and second acts by Richard Marston were at once striking, artistic and picturesque. The blending of colors in the Spanish costumes of the principals and chorus was a pictorial feast for the eye. The production was under the direction of Richard Barker.

Grand Opera House—Faust.

The annual engagement of Lewis Morrison in this city is always an interesting feature of the season's theatricals. He has become one of the most popular stars, and hence his reception was one of the warmest by his many friends and

admirers at the Grand Opera House last evening.

The story of Faust is always interesting and the present production is particularly notable inasmuch as the greatest care has been bestowed upon every detail of the presentation.

The scenic equipment is very effective. From the opening scene in Faust's laboratory to the apotheosis, a series of beautiful stage settings are shown.

Mr. Morrison's performance of Mephisto is so well known that comment upon it is hardly necessary. Suffice it to say that he played the part with the finish and effectiveness that has long marked his characterization.

Edward Ellsner played the title-role in a careful manner. He is naturally fitted for the part.

A charming Marguerite was that of Florence Roberts Morrison. She played the part with much grace.

Among the others in Mr. Morrison's support are White Whittlesey, Edmund Elton, Mrs. Nelson Kneass and Aileen Bertelle.

The vocal and organ music introduced during the performance is a very effective and pleasing feature of the production.

Columbus Theatre.—Twelve Temptations.

The Greater Twelve Temptations as presented at the Columbus Theatre last night pleased the audience gathered there.

The handsome scenery costumes and spectacular effects received their share of applause, and the work of Gus Bruno, Jr., and the other clever members of the company was well appreciated. Next week, Captain Paul.

Harlem Opera House.—Louis XI.

Thomas Keene supported by an excellent company presented Louis XI. at the Harlem Opera House last night, and was received with much favor by a large audience.

His portrayal of that crafty monarch is a strong bit of dramatic art, which held the attention of the audience throughout.

The remainder of the week will be devoted to repertoire. Next week, 1492.

People's.—Captain Paul.

Captain Paul, a melodrama remembered for its patriotic suggestiveness, is the attraction at the People's this week. The scene of the naval battle was received with enthusiasm by the audience on Monday night, and the play was well acted by the present company.

At Other Houses.

The evening performances of The Sporting Duchess at the Academy of Music begins promptly at 8 o'clock, as the play slightly exceeds the customary length.

Rob Roy has renewed its last season's success at the Herald Square.

It is announced that E. M. and Joseph Holland in consequence of the cordial reception given to A Man With a Past will continue to present that comedy throughout their entire engagement at the Garrick.

Princess Bonnie, which according to a metropolitan critic is as "dainty as a late morning dream," continues prosperously at the Broadway.

Fleur-de-Lis is apparently well liked at Palmer's.

The City of Pleasure will be succeeded at the Empire on Sept. 23 by John Drew.

Trilby is still drawing full houses at the Garden.

Mrs. Potter and Kyrle Bellew have won popular endorsement in Le Collier de la Reine at Daly's.

Robert Hilliard provides an excellent entertainment at Hoyt's in Lost—24 Hours and The Littlest Girl.

The Merry World continues at the Casino.

In Old Kentucky remains at the Fourteenth Street this week.

BROOKLYN THEATRES.

Amphion.—Other People's Money.

Charles Dickson has a most appropriate star comedy role this season and appears to prime advantage in Towne's Other People's Money as Hutchinson Hopper. The first performance here of this piece was highly satisfactory. Georgia Welles was a capital daughter Marjory and Charles Coote played the part of Starbird, the clerk, capitally. German Lessons was well received as a curtain-raiser. Next week, Marie Wainwright.

Park.—A Fatted Calf.

William Gill's new comedy, which was successfully produced at the Amphion last week, was transferred to the centre of the city on Monday evening. The cast includes Annie Ward Tiffany, George Richards, Tom Browne and Esther Lyons, all of whom made hits, Mr. Browne's whistling being especially well received. Next week, Thomas W. Keene.

Columbia.—Little Christopher.

This merry burlesque, with its cast of popular favorites, drew large audiences last week, and will continue to please until Saturday night. Harry McDonough has made a great hit with the Brooklynites; his new local gags are very funny. William Collier, Fannie Johnston, John Keefe, Mabel Clark and Gilbert Gregory continue in the path of success. Next week, Frederick Warde in Runnymede.

Bijou.—Old Glory.

Old Glory, a patriotic melodrama by William Brady and Charles T. Vincent, was presented here on Monday evening. The thrilling scenes amused the audience to considerable enthusiasm.

Grand.—Delmonico's at Six.

James M. Ward's company, which includes Charles F. Jerome, Charles J. Stine, Nellie Dunbar and Ollie Evans, appeared on Monday evening in Delmonico's at Six. The specialties introduced were clever.

Empire.—The Span of Life.

William Calder's company is presenting The Span of Life here this week. The human bridge and the other sensational features met with a hearty reception.

THE NEW CAPTAIN'S MATE.

Florence Bindley has made a big success in The New Captain's Mate, so much so that she will not produce her new comedy until season of '96-97, although it was to have been produced this season and for which time is held in several large cities.

*** Wanted, completely-furnished flat.—"Dec," Mirror.

SAID TO THE MIRROR.

T. H. WINNETT: "I have accomplished wonders in securing time through advertising in THE MIRROR for A Girl Up to Date. Several week stands have been booked; also the best one-night stands. Frank Currier, late of Julia Marlowe's and Daniel Frohman's forces, will play a prominent comedy part. Palmer and Knowles have booked us for their Brooklyn theatre."

JAMES CUSACK: "I was with Frederick Bryton in Forgiven at the opening of his season, but I gave notice and closed with him on Sept. 2. I make this statement because my name was included in the roster of the Forgiven company in last week's MIRROR."

THOMAS G. MOSES: "I have closed several contracts to furnish scenery through my advertisement in THE MIRROR. That is especially gratifying, as I never used to have any confidence in the idea of scenic artists getting business through that method."

W. B. SEESKIND: "Business will open with a boom over the Greenwall Theatrical Circuit company's chain of theatres this season. Every seat has been sold for the opening performance of both the new Lyceum Theatre, Atlanta, and the new Savannah theatre, with people clamoring for standing room. This not only augurs well for a prosperous season, but speaks volumes for the popularity of the management in catering to the better class of amusement patrons."

J. J. SPIES: "In last week's issue I noticed a reflection against Bartley McCullom, of Peak's Island, Me. To my personal knowledge he has during the past Summer paid royalties on All the Comforts of Home, Woman Against Woman, Men and Women, The Lost Paradise, and Hazel Kirke."

ARTHUR LOWELL UNDERWOOD: "The comic opera, A Trip to the Rockies, is simply Yetiva, and played at the Tivoli in San Francisco seven or eight years ago. I have witnessed performances in San Francisco and here. The names of the characters are the same, and but six musical numbers have been added. The plot and dialogue remain unaltered. Yetiva is the leading female part. This is not conjectured or hearsay evidence, but a fact."

SAM KINGSTON: "Mr. Keene has been out two weeks already and has played to excellent business considering the territory we were in. I fully expect this year to prove more profitable than any preceding."

J. O. SPENCER: "The paargraph in last week's MIRROR to the effect that Wills' Two Old Cromes had closed season was erroneous. We are still on the road. A. L. Dolson closed his connection with the company, which I am now managing, but that is all the closing there was. With that exception, the organization remains the same."

THE BUFFALO ACADEMY FIRE.

William Vaughan and William Brown Parker were arrested on Sept. 6 by Buffalo detectives on a charge of arson. Vaughan and Brown recently opened a toy store under the Academy of Music, which was burned last week. A warrant was issued by the insurance company charging defendants with burning the Academy. The defendants carried insurance to the amount of $17,000 on stock which was estimated by the police department to be worth about $500.

HOYT AND McKEE'S ATTRACTIONS.

Hoyt and McKee announce an attractive list of enterprises for this season. They include A Contented Woman, presenting Caroline Miskel Hoyt; A Black Sheep, presenting Otis Harlan; A Trip to Chinatown, presenting Harry Conor; A Runaway Colt, presenting Captain A. C. Anson; and A Milk White Flag. All the companies will be well made up, and the remarkable success of this amusement firm will no doubt continue.

AN INTERESTING RUMOR.

It was reported last night that the members of The City of Pleasure company had received two weeks' notice from Charles Frohman.

REFLECTIONS.

Harold Blake has been engaged to sing leading tenor roles with The Bostonians.

Lavinia Shannon has been engaged as leading lady for Clara Morris.

Charles Shine has been engaged by Charles Frohman to play Mr. Austen in The Fatal Card.

Joseph Frankau, of A Black Sheep company, was assaulted in St. Louis last Friday by a watchman. The assault was unprovoked, and after having been locked up some time Frankau was discharged and the watchman reprimanded.

Ellen Vockey has returned to New York, having closed a successful series of recitals at Newport and Narragansett Pier.

Edythe Chapman, who is Robert Mantell's leading lady this season, contemplates starring next year.

Henry Doughty, of the Marlowe-Taber company, was painfully burned at the Atlas Hotel, Milwaukee, last Saturday. He was cleaning his clothes with gasoline when a spark from his pipe caused an explosion that set the room on fire. He was unable to play that evening, but his injuries are said to be not fatal.

☞ E. L. Davenport. Address care Mirror.

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VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Koster and Bial's Opening.

Koster and Bial's Music Hall opened for the season ast evening with one of the best programmes ever presented in this city. A number of improvements have been made in this luxurious house during the Summer. Two new drop curtains, painted by Signor G. Operti one being "Wotan's Farewell to Brunhilde," and the other "The Ride of the Valkyrie" were very much admired by the large audience. They are really splendid specimens of the scene-painter's art. The private boxes have been redecorated, new carpets have been laid, the orchestra chairs have been upholstered and rearranged, and several important improvements have been made in the grand promenade. All these improvements have been made under the watchful eye of Manager C. B. Cline, who was on hand last evening, as usual, to greet his many friends and see that the comfort of everyone was looked after. The programme included Sam Lockhart's troupe of five trained elephants, which performed some wonderful tricks, at which the audience expressed its delight in no uncertain way.

The other features of the bill were a magnificent series of new living pictures, Clara Wieland, chanteuse internationale, from Ronacher's Vienna; Florence Levy, the "Gaiety Girl," from the London Alhambra; the Vaidis Sisters, performers in mid-air, fresh from Paris; M. Walter and his ponies, dogs and monkeys, from the Empire, London; Mons. Grauto and Mlle. Maud, eccentric wire performers from the Casino, Paris, and Signorita Clotilde Antonia, equilibrist, from the El Dorado, Paris. The other entertainers who are more familiar are John W. Ransone, the Ruler of New York; the Sisters Merrilees, comediennes, and George H. Wood, the "different" comedian.

A full review of the performance will appear in next week's MIRROR.

Proctor's Pleasure Palace.

The season here has opened auspiciously. The bill this week includes J W. Kelly, "the Rolling Mill Man"; George H. Lockhart's comedy elephants; Billie Barlow, comedienne; Sisters Andersen, equilibrists; Brothers Donaldson and Ardell in "Scenes at the Zoo"; Sisters Hawthorne, singers and dancers; Adele Purvis Onri, juggler and dancer on the revolving globe; Lawrence and Harrington, the "Bowery Spielers"; Sisters De Van, aerial acrobats; Bernard Dyllyn, baritone; Adolf Popper, rat-charmer; Smith and Campbell, conversationalists; Waller and Waller, musical comedy sketch; Madeline Marshall, serio-comic; and the lady orchestra.

Proctor's.

Marietta and Belloni and their trained cockatoos are a special feature; the other numbers are furnished by the Four Emperors of Music; Cushman and Holcombe, duettists; the Sisters Don, English comediennes; the Countess Claire de Lune, singer; George K. Fortescue and Dick Gorman, comedians; Foreman and West, sketch artists; Alonzo Hatch tenor; Daisy Mayer and her pickaninnies, Morton and Revelle, sketch artists; Professor Burton's dog circus; and the female orchestra.

Tony Pastor's.

James Thornton's Elite Vaudeville company makes its New York debut this week. Most of the performers, however, are well known. They are Bonnie Thornton, queen of serio-comics; Gilmore and Leonard, Irish comedians; Sherman and Morrissey, burlesque trapeze performers; Wills and Collins, travesty artists and vocalists; the Three Marvelles, grotesques; Ed. Latell, musical comique; Thomas J. Clark and Violet St. Clair in "A Female Barber"; James Thornton, song-writer, story-teller and wit; and Pearl Andrews, the American dialect mimic, who has been specially engaged.

Keith's Union Square.

Lew Dockstader still heads the list. He is ably assisted by the National Trio, parody singers; O'Dell and Page, acrobatic comedy sketch; the Egger-Rieser Troupe of Tyroleans; Fatalli Abacchi; Inez Mecusker and her street urchins; Nellie Waters, the Hibernian nightingale; the Three Murray Brothers, musical artists; the Maginleys, double trapeze performers; Mlle. Valesca, French singer; Sigfried, mimic; May Cook, cornetist; Celeste, high wire performer; and the Sexton Brothers, contortionists and acrobats.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The bill at this cosy house was exceptionally good last week; it was headed by Pearl Andrews, the American dialect mimic, who made a pronounced hit, and has been re-engaged. Miss Andrews is young, plump and pretty, with an expression of good humor on her face, which is very taking. She began her imitations with a selection from A Midsummer Night's Dream, in which she impersonated Ada Rehan and Maxine Elliott. This was followed by imitations of Harry Kernell, Denman Thompson, Gus. Heege, Al. H. Wilson, Frank Bush, Vesta Tilley and Maggie Cline. She was most successful with the two last named; her imitation of Vesta Tilley in "The Sad Sea Waves," was received by the audience in a manner which left no doubt of its correctness, and in the Maggie Cline impersonation she was equally successful. She held the stage for thirty minutes.

PROCTOR'S.—Maggie Cline was indisposed last week and was unable to appear, much to the disappointment of her many admirers. Adolph Popper was on deck, however, but he sings in a different tongue from that used by the Irish Queen, and even the antics of his white rats did not console the audience for the star's absence. By the way, Mr. Popper ought to teach his pets a few tricks; his act has too much singing and kazoo playing in it, and the rats do not come forward prominently enough, though perhaps it is just as well for the comfort of the women in the audience that they do not.

De Laur and Debrimont sang some high-class music in an effective manner. The Hawthorne Sisters repeated the success they have been making for months past. Their new act is very clever.

Adele Purvis-Onri's revolving globe dances made quite a hit. The feats she performs are extremely difficult, but she does them with ease and grace. The Sisters De Van did a remarkable ladder act. One of them supports a ladder with an extension at the top, and a trapeze attachment, on which the other performs. Suddenly the ladder falls to pieces with a crash, and the performer is seen balanced on the top of one of the sides of the ladder. The act is sensational and clever.

Lawrence and Harrington in their "Bowery Spielers" act were good; and the Two American Macs kept the audience in roars with their knockabout business.

Waller and Waller did a musical sketch, the scene of which is laid in a kitchen, and which is very funny indeed. Lincoln and Gillette, the acrobats; Gertrude Reynolds, a pleasing soubrette; Marie George, character singer; and Virgie Arnold, dancer, came in for a fair share of applause, as did also dainty Amelia Glover, who was able to appear during the latter part of the week having recovered from her illness.

George W. Day made the hit of the week; his black-face monologue is clean, clever, witty and up-to-date; he is a young man of intelligence, and has a good idea of how to entertain an audience.

Lillie Western played on two banjos at once, and did some other clever work in the musical line. The Donovans, James B. and Fannie, introduced their neat Irish sketch, which was applauded. Kaye and Henry's "Morning Call" brought considerable laughter. Mr. Kaye's Speech on capital and labor invariably brings down the house, and Miss Henry deserves a special line for her rendering of "Henrietta," which she sings with better effect than many more pretentious people who have sung it during the past Summer. Emily Sells and Fritz Young contributed an acrobatic and contortion act which was amusing. Ramza and Arno, the grotesque bar performers, made a hit with their gymnastics and hat throwing.

Ned Monroe, a black-face comedian, who is rapidly coming to the front, amuses the audience cleverly for twenty minutes. He has some real jokes in his monologue. Osten's pictures, thrown on a screen, were amusing and effective. One of the best features of the bill was the athletic sketch by Jack and Rosa Bunce. Their little side remarks, which appeared to be spontaneous, put the audience into rare good humor. Miss Bunce is a colossal figure in her white tights and boxes well.

The managers of the other variety theatres ought to take example by Pastor's in the matter of running off the programme. The acts follow each other in quick succession, and there is an air of briskness about the management of the stage for which Manager Harry Sanderson deserves great praise.

PROCTOR'S PLEASURE PALACE.—The emphatic hit of the programme was made by George H. Lockhart's comedy elephants. These three beasts have the comedy instinct highly developed; and can express twice as much by a toss of the head or a wink of the eye as any of our best comic opera comedians when they are at their funniest. Billie Barlow's songs, most of which have a decidedly English twist, were repeatedly encored. The Sisters Andersen, two shapely girls, did some upside down juggling, which was simply wonderful. They use very large articles, and kick them about with the greatest of ease.

The Brothers Donaldson and Ardell, in their original sketch, "Scenes at the Zoo," performed some very amusing tricks. They are clever acrobats. The Russell Brothers were warmly welcomed, and their chambermaid sketch went with the usual rush. Lillian Green, who is coming forward rapidly, sang four or five songs, with a change of costume for each. Ward and Curran repeated their singing sketch with success. William T. Carleton, the well-known baritone, made a hit with his songs, which were of a high class.

The other performers, all of whom did good work, were the McAvoys, Daisy Mayer and her pickaninnies, Watson and Hutchings, Baisley and Simonds, Cushman and Holcombe, the Sisters Don, James F. Hoey, and the lady orchestra.

KEITH'S UNION SQUARE.—Lew Dockstader introduced an entirely new act last week. He has discarded burnt-cork for the time being, and appears in a grayish wig, whiskers, and grease paint, Prince Albert coat and light trousers. The entire make-up is intended to make Dockstader look like Mayor Strong, and the resemblance is very marked. The stage is set as an office, and the make-believe mayor reads his letters, answers the telephone, and comments on politics and other topics of the day, in a very amusing way. He also sings a new song, "While I'm The Mayor of New York." The selection, with piano accompaniment, is too much like one which Will H. Fox has been using for several seasons, otherwise Mr. Dockstader is to be congratulated on his up-to-dateness.

The Egger-Rieser Tyrolean Troupe made a hit with their warbling and dancing; there are eight of them, and their performance is very pleasing. A. O. Duncan, the ventriloquist, made his talking figures say some new things which were amusing. Inez Mecusker's Street Urchins of New York were well received; the singing of the street sweeper being a feature. The Midgeleys, who are known as "the kids," pleased with their impersonations of young rustics. "Bonner," a horse, which seems to have a mind superior to most equines, did everything but talk; his performance was remarkable. The four Lassards furnished a very amusing sketch, winding up with some good acrobatic work.

John H. W. Byrne talked to the audience in a quiet, confidential way on the new woman and other topics, and played the cornet very cleverly. Kitty Nelson, a neat dancer, introduced all the latest steps with success. The others who gained more or less applause were McPhee and Hill, horizontal bar performers, McMahon and Ring, negro comedians; Ed. Rogers, Irish comedian, Waite Sisters, singers and dancers, and Carisle's dog circus.

THE BROOKLYN HOUSES.

Holmes' Star.

There are several favorites in the bill this week, among them are the Clipper Quartette, Mazuz and Abacco, Charles B. Ward, Billy Courtright, the Ducrows and the Reed Birds.

Hyde and Behman's.

The Vaudeville Club moved over from the Eastern District on Monday evening. The principal members of the company are Sam Bernard, McIntyre and Heath, William H. Fox, Meers Brothers, Lizzie B. Raymond, and the Burt Sisters.

Gaiety.

John Wild leads the bill this week; some of the others are Frank M. Wills, the Lucifers, Kaye and Henry, Press Eldridge, George E. Austin, Nellie Seymour, and Lillie Western.

ROOF-GARDEN SEASON OVER.

The roof-garden season of 1895 ended on Sunday night. Most of the gardens made money, as only one of the regular theatres was open all Summer, and there were many sultry nights which brought the people to the roofs in droves, and of course the consumption of drinks was in proportion to the size of the crowds.

On some of the roofs the performances were fairly good, and on the others they ran from fairly middling to positively bad.

The open air seemed to affect some of the alleged comedians and serio-comics in a peculiar way. They sprang jokes and sang songs and danced steps which would not be tolerated in a theatre during the regular season; and to the discredit of the managers be it said, these very performers were re-engaged week after week to do the same thing over again.

Of course, the managers will say they gave the public what it wanted, but the public which yelled its approval of the suggestive songs and the vulgar jokes and the barelegged dancing, was simply a crowd of youths in yachting caps and flannel shirts, whose incomes would not allow them to go away from New York. Their laughter and applause outweighed the silent frowns of the respectable men and the blushes of the decent women in the audiences, so the performers were allowed to make as many "breaks" as they pleased.

Several performers made successes on the roofs during the Summer, the most notable of which were those of John W. Ransone and Press Eldridge.

Next Summer there will be three or four new gardens opened, and it is to be hoped that the competition will be so keen that the tone of the performances will be vastly improved.

The performers who made hits last week were Foreman and West, Lillian Green, and the Dillon Brothers at the Madison Square; Hanigan, Falke and Semons, and the Nelson Trio at Koster and Bial's, and Edgar Ely, Louis Granat, and Elsie Irving at the Casino.

A HINT TO COMEDIANS.

Some time ago THE MIRROR called the attention of variety comedians to the fact that jokes which are likely to offend people in the audience should be studiously avoided.

Heaven knows there are enough subjects on which jokes may be founded without dragging in deformities or marked peculiarities, reference to which is always calculated to annoy visitors who may be afflicted with the deformity or peculiarity referred to by the so-called comedian who is "amusing" the audience.

Hare-lips, cross-eyes, hunchbacks, and lame legs are favorite topics with many variety fun-makers, and while it may be fun for the rest of the people, the man, woman, or child in the audience who happens to have any of the afflictions referred to feels keenly the thrusts of the torturer on the stage, and every guffaw which greets his "joke" acts as a thunderbolt, souring the milk of human kindness, of which no deformed person has a too plentiful supply.

Red hair is another topic which has been worked to death. This old gag received a boom when the white horse craze had the country in its clutch. But when that craze died the red-hair gag should have been buried in the same grave.

An instance of the discomfort that can be caused by these "peculiarity" jokes, happened at a vaudeville theatre not many miles from Union Square one evening last week.

The manager was entertaining a party in a private box. Among his friends was a young woman who is noted for her pretty face, which is framed in a mass of the golden hair of which the poets have written, and will continue to write till the end of time.

She was sitting in the front of the box, close to the stage, in full view of the audience, when two comedians of the Irish type came on and rang the changes on the red hair gag for five or ten minutes, until the girl in the box became thoroughly embarrassed.

Of course the manager was furious, and of course the comedians were called down, but the next evening their gags were just the same; the manager, who was angry because one of his special guests was made uncomfortable, never thought of the dozens of ordinary, every-day paying visitors who suffered in the same way, because he did not insist on the dropping of the "peculiarity" joke.

It is time for a reform in this matter, and if the managers of the elite vaudeville theatres expect to retain the good will of good people, they must put their feet down, hard and heavy, on this kind of "fun."

QUEEN OF CONTORTIONISTS.

EUGENIE PETRESCU.

The accompanying picture represents Mlle. Eugenie Petrescu in one of her most difficult poses. She is without doubt one of the cleverest contortionists who has ever visited America.

Mlle. Petrescu was born in Roumania nineteen years ago; she is the daughter of a professor of gymnastics at Bucharest, and was brought up amid surroundings which naturally caused her to have a fancy for the stage and circus ring.

Her father began her training when she was but six years old, and continued it until she was turned out the finished artiste that she is to-day. Even now she practises for four hours every day, inventing new tricks and perfecting her old ones.

Mlle. Petrescu has appeared with great success in every prominent city in Europe and before many of the crowned heads and prominent physicians, who have expressed their wonder at her ability to twist her body into different positions without suffering any bodily pain or discomfort therefrom.

Mlle. Petrescu can dance the waltz, polka and galop on her hands, and although her arms are not abnormally developed she can sustain her own weight with them for several minutes at a time while performing her feats. She has been engaged for this season as a special feature of Gus Hill's Novelties at the largest salary ever paid a single star so far in America.

MANAGER ZIEGFELD RETURNS.

F. Ziegfeld, Jr., manager of the Trocadero Vaudevilles, arrived from Europe last week. In conversation with a MIRROR man Mr. Ziegfeld told of several important contracts he made during his European tour.

Among those engaged for the company are Kaufman, champion trick bicyclist of the world, and O'Gust, the mimic, from the Folies Bergere, Paris, whose imitations of animals are said to be marvelous. Sandow, The Jordans, Amann, and the Lucifers will also be members of the company.

Mr. Ziegfeld anticipates a very prosperous season. It will begin at Cleveland on Sept. 22.

THE IRISH QUEEN.

From photo. by Sarony.

MAGGIE CLINE.

Maggie Cline, "the Irish Queen," is known and liked throughout America as one of the shining lights of the vaudeville stage. The style of her songs, the earnestness with which she sings them, and the vigorous manner in which she emphasizes their comic points have combined to make of her a popular idol.

She possesses the wonderful gift of magnetism. The moment she makes her entrance and smiles the whole audience, from the smallest god in the gallery to the most blase man in the orchestra, feels a direct personal interest in everything she says and does, and they never fail to show the "Queen," by their applause, how much pleasure it gives them to be her subjects.

Through the courtesy of Manager Brunelle, who represents Mr. Proctor, a MIRROR man had the pleasure of a conversation with Miss Cline, at Proctor's Theatre one day last week. In response to the usual question, Miss Cline said, with a smile:

"I was born in Haverhill, Mass., of Irish parents. My father, Patrick Cline, was known as the local wit; and was the life and soul of every gathering. I must have inherited whatever talent I possess from him.

"I made my first appearance in Boston, at a variety theatre, in 1880; so you can see I am not such a veteran after all. I have been successful ever since. I have sung in every city and town of any consequence in the United States. My big New York hit was made at Tony Pastor's in 1887. I stayed with him four years, and since I left him I have sung with a number of companies at a salary I never dreamed of getting when I started out on my career."

Miss Cline complained a good deal about her ankle, which has bothered her for more than a year. It was injured by a fall from a bicycle, and of course the Irish Queen has very little use for the wheel now.

"What is your opinion of the bicycle?" asked the MIRROR man.

"It's no good!" said the singer, with emphasis. "I not only was the cause of this troublesome ankle of mine, but I am sure it has affected my voice, as well. I think that one inhales a good deal of dust while riding, and that must affect the vocal chords; and the exertion heats you up so that you are liable to catch cold easily. I have been reading in the papers that Lillian Russell has been riding a wheel all Summer. Mark my words, she'll regret it when she tries to sing this Fall. She'll have to have an addition built to her dressing-table to hold the gargles and tonics and things she'll have to take."

"What songs have you been most successful with?"

"Well, my name and reputation have been more closely identified with 'Throw Him Down McCloskey' than with any other song. I have been singing it for a number of years and still have to wind up with it at every performance. 'Mary Ann Kelhoe' was another hit of mine, and 'Paddy Flynn,' 'Such a Nice Young Girl,' 'Come Down, Mrs. Flynn,' 'Bad Whiskey,' 'The Bowery Grenadiers,' 'Poor Mick,' 'Nothing's Too Good For the Irish,' and hundreds of others were all big successes.

"I get dozens of songs every week by mail, but very few of them are any good, and the senders only waste time and postage sending them."

While the interview was going on one of the colored messenger boys came in with a bunch of red roses and a note addressed to Miss Cline. When she read it she handed it over to the reporter with a laugh. As a sample of the kind of letters some people write it deserves publication. It ran as follows:

Dear Miss Maggie Cline:

i send you a few flours, wich i hope you wil acept from a stranger. I have a faver to ask of you, wich i hope you wil sing i don't want to play in yure yard tonight, as i come in to late to here you this afternoon this is my faverite song and i hope you wil sing it.

Yours respectfully, Miss SADIE ——.

As it was then only 4 o'clock in the afternoon, and as Miss Cline's next appearance would not occur until half-past nine, her admirer had a long wait, and even then she did not hear her "favorite song," as the ditty about the two little maids who lived side by side is entirely too dainty to be included in the Irish Queen's repertoire.

Miss Cline excused herself at this point, as she had to go home to dinner, but before she left she pinned one of the roses she had received from her admirer on the lapel of the MIRROR man's coat, and with a good, hearty, old-fashioned handshake, she wished him good afternoon.

THE SYNDICATE COMPANY.

The Royal European Syndicate's Company, which is coming to America soon under the management of Henri Cazman, will begin its tour late in October at Buffalo.

The European celebrities who will be in the troupe are Newton, the ventriloquist; Tina Corri, Walter Stanton and his coopful of educated roosters; Les Gigolattis, acrobats; the four Tivoli dancing girls; Mlle. Flossie and Cazman.

Marguerite Fish and Charles Warren, and a number of strong American acts have been secured. The company will number thirty people. They will travel in a special Pullman car.

HOME FROM EUROPE.

General Manager E. F. Albee and Resident Manager A. Paul Keith, of B. F. Keith's Amusement Enterprises, arrived home from their three months' tour of Europe a few days ago.

Their trip was for health, pleasure and business combined. They secured a fine stock of the first, had plenty of the second, and transacted a good deal of the third.

They brought home among other souvenirs thirty

contracts with performers of the highest class. Among them are the Willy Troupe of Viennese singers, dancers and musicians; the three Namedo Brothers, acrobats; Hector and Lauraine, George Techo's troupe of trained cats, Signora Giacenta Della Rocca, an Italian violiniste; Ivan Tschernoff's dogs, the Karnos, pantomimists; Marguerite Fish and Charles Warren, John Hewlet's Marionet Theatre, and many others.

Several of these attractions will tour the Keith circuit immediately after their engagements at Oscar Hammerstein's Olympia.

KEITH'S SOUVENIR.

THE MIRROR has received from B. F. Keith, the continuous performance king, a handsome book of forty pages, illustrated with twenty half-tone pictures, which he has issued in commemoration of the completion of his tenth year as a continuous performance manager.

The book is gotten up in the most artistic and expensive manner possible; it is printed on heavy coated book paper, twenty-two tons of which were used in printing the edition of 100,000 copies.

It contains pictures of all the Keith theatres and portraits of B. F. Keith, E. F. Albee and A. Paul Keith, with descriptive matter of a very interesting nature.

ANOTHER CONTINUOUS HOUSE.

John B. Doris, the well-known museum manager, has purchased the right to a renewal of the lease of the Fourteenth Street Theatre from J. Wesley Rosenquest and will run the house on the continuous performance plan.

The style of entertainment will be somewhat different from that followed by the other continuous houses. Mr. Doris will organize a stock company which will present melodramas with a change of bill every week. The time not taken up by plays will be filled in with variety acts.

The theatre will be the Eastern end of the Hopkins circuit, which at present includes theatres in all the big Western cities. Mr. Doris will take possession on Oct. 28.

A NEW DEPARTURE.

Commencing on Sept. 15 the regular Sunday evening concerts will be resumed at Koster and Bial's. The management announce that the concerts will be given on an entirely different plan this season from the one in use heretofore. Instead of the variety, comedy, and monologue acts which were formerly used the programme will be furnished by high-class opera soloists, instrumentalists, quartettes, and recitationists, and the musical portion of the programme will be given by an augmented orchestra placed upon the stage, which will play popular music of a high order. The tone of the concerts will be kept up to the highest pitch, and it is safe to predict that Koster and Bial will have no cause to regret their decision to give their Sunday concerts in a manner befitting the day.

VAUDEVILLE JOTTINGS.

The Manhattan Four is one of the most popular quartettes in the vaudevilles. Their comedy work is good, and their singing is above the average.

Ray Barton, who was in New York a short time ago, is an expert in three separate lines of work. He is a wire-walker, a juggler, and a sharpshooter. His act includes all three, and is very effective.

Hafford and Mantelle are singing a song on the "Upper Ten and Lower Five" order, which is quite good.

Tom English, who was in the bill at Koster and Bial's roof garden a couple of weeks ago, made quite a hit with his tambourine-playing.

Fred. McClelland, stage-manager of the Madison Square Roof-Garden, has filled his arduous position very creditably during the past Summer. It is no joke to manage a diversified collection of vaudeville performers; to smooth the ruffled feathers of a prima-donna-soubrette, to calm the anger of a kicking knockabout comedian, and to adjust the hundred-and-one little differences which are bound to arise behind the scenes of every well-regulated roof-garden. The programmes have been run off nightly without any hitches, and Mr. McClelland deserves credit for his efficient management, which have made such a state of affairs possible.

A. C. Kirkham, the musical director, has been transferred from Proctor's Twenty-third Street Theatre to Proctor's Pleasure Palace.

Ollie Young, the club expert; Will E. Nankeville, Mons. Zella and Robert Price are with Barlow Brothers' Minstrels.

The Americus Comedy Quartette, who have been away from the East for a year, are renewing their success on the Keith circuit.

While E. F. Albee and A. Paul Keith were in London they were entertained at dinner at the Savoy Hotel by the delegates of the New York, New Haven and Hartford Railroad Company to the International Railway Congress. Covers were laid for forty, and though the affair was quite informal, many happy speeches were made.

Topack and Steele are said to be meeting with great success in their new farce, "The Electric Hotel."

Zella Nicolaus, the timid, shy, retiring little thing who is suing George Gould, positively refuses to appear in tights. It is said that she has two flimsy reasons for this decision—one for each tight.

J. C. Hughes, formerly of Symonds, Hughes and Rastus, has just finished a successful five-weeks' engagement at Atlantic City, N. J., and is now making a tour of the Davis Circuit, after which he will make the round of Keith's houses. He has been very successful since the dissolution of the trio, and his new act is said to be clever.

A. W. F. MacCollin, who has been at the head of a comic opera company of his own, and his wife, Fannie D. Hall, will soon appear on the Keith Circuit.

Emma M. Bell, late of the Bell Sisters, has joined hands with Ada Stockholm. They will do character changes and sing new parodies, and also introduce four different styles of dancing. They are young and bright, and have everything in their favor. They have secured a number of good dates in first-class vaudeville houses.

Press Eldridge is singing a new song called "What Right Has He on Broadway?" He filled two engagements last week, appearing twice a day at Hyde and Behman's, Brooklyn, and also at the Madison Square Roof-Garden.

The Hawthorne Sisters, "the bloomer girls," who have established themselves firmly in the good graces of the public, have canceled all dates, including their London engagement, which was to have begun next month, and will travel this season with The Twentieth Century Girl.

Maude Harvey, who is known as "the modern Ideal Girl" and who is besides a very clever soubrette, recently played a very successful engagement at the Palace Theatre, Boston.

Hector and Lauraine, who have pleased the patrons of the London Alhambra for five years, have been engaged to appear at Hammerstein's Olympia.

"The Sunshine of Paradise Alley" has been sung by a few, and butchered by a good many performers since it appeared early in the Summer. Curran, of Ward and Curran, is the only singer who has done justice to this pretty little song so far, and the manner in which the audiences testify their approval of his rendering of it, is ample proof of the singer's ability.

Clairesse Agnew, who has spent the Summer on Koster and Bial's Roof-Garden, to the great satisfaction and delight of its patrons, has signed with Charles Hoyt, and appears in A Contented Woman, in which Mrs. Hoyt stars this season.

Fields and Lewis and the Rogers Brothers must patronize the same joke store. Many of the gags used by both teams are exactly similar, except for the accent in which they are delivered.

McLean and Hall, who were at Proctor's the week before last, have a unique act. They appear in white face, and black up in front of the audience in a remarkably short space of time, and then do some clever dancing.

James F. Hoey has discarded his ballet skirts for the time being. He still retains his wind-ticklers on his face, however. He says he saves barrels of money with them, which would otherwise be spent for grease-paint.

Joe Hardman does one of the quickest talking acts ever seen in New York. The words fall from his mouth in bunches, as it were; in this way his good jokes bring laughter, and the others are not noticed in the rush.

Lily Post, who has been a favorite in comic opera for many years, has gone into the continuous vaudeville theatres. She opened at Keith's Philadelphia house on Monday.

While Al. Reeves' company were at Tony Pastor's they also played at the Unique in Brooklyn. The performers were carried too and fro in cabs, with their make-up on, and they spent a very busy week.

Allen and West, the musical comedy team, met with flattering receptions during their stay at the Bon Ton Theatre in Jersey City, and were equally fortunate at Keith's New Theatre in Boston last week.

Maggie Cline, the Irish queen, in the remarks which precede her songs, speaks of herself as "we." This is a custom in use by queens all over the world, so that the Queen of the Emerald Isle has a perfect right to it, no matter what carping critics may say.

Lee Jarvis, who has been in the legitimate for several seasons, and who has a thorough knowledge of music, and is an adept in the art of pleasing an audience, has determined to seek fame and fortune in the vaudevilles. She has been singing a couple of weeks at Willow Haven Hall and Casino, Bayonne, N. J., with great success. Miss Jarvis has a pleasing personality, and is bound to make a success of her new venture.

The Hengler Sisters, who arrived home from England a short time ago, were at Manhattan Beach last week, as an extra attraction in 1492.

Len B. Sloss will be in advance of the National Athletic Club of America, a company which will go on the road shortly, giving exhibitions of boxing, wrestling, bag punching, and other athletic exercises. Charles B. Davies and Tom O'Rourke are the managers of the enterprise.

Captain Paul Webb, whose right name was James Stewart, died in Spokane, Washington, on Aug. 29, from injuries received on July 4. He undertook to slide down a chute 1,000 feet long in a barrel, which struck something which caused it to jump from the chute, landing it on the rocks, one hundred feet below. Stewart was a nephew of Senator Stewart, of Nevada, and was a well-known swimmer.

The Manhattan Concert Company was incorporated last week. The object of the company is to run theatres, concert halls, restaurants, and cafés in New York and elsewhere. The directors of the company are Daniel S. Goldner, William Grevel, George Nauss, Emil Keller, and Charles Kellner, all of New York city. The capital of the company will be $100,000.

A new team of strong men has entered the field. They are Barker and Levy, two young men of Brooklyn, who do some astonishing feats.

Troja is singing out West. Her repertoire when last heard from included: "Only Me," "Paradise Alley," "Oh, Uncle John," and "Isn't it Nice to Be Nice?"

Richard Golden is the latest accession to the vaudeville ranks. He has signed with F. F. Proctor to appear at his Pleasure Palace.

Dan Sherman writes that the train on which his company was traveling, was caught in a landslide on Aug. 29. One man was killed, one injured; the wrestling pony was crushed to death, and all the baggage of the company was destroyed.

Francis Leon, who was so popular a few years ago that he was able to save enough from his salary to retire to private life, has consented to emerge from his obscurity at the invitation of B. F. Keith, who offered him a large inducement. Mr. Leon will be seen at the Union Square towards the end of the month.

The Exposition Music Hall in Milwaukee closed its third season on Sept. 1. Eight thousand spectators were present on the closing night, and the season ended in a blaze of glory. The season has been most successful; during the sixteen weeks an average of nine acts has been presented each week, and some of the most prominent performers in the profession have appeared there, including the Eugenes, Alcide Capitaine, the Meers Brothers and the Kilanyi Living Pictures. The hall has been managed by Charles P. Salisbury, to the entire satisfaction of the members of the company which controls it.

Gilbert Sarony, "the giddy old girl," has been making a hit at Chrig's Cave, St. Louis.

Paul Dresser's latest song, "Just Tell That You Saw Me," has been published by Howley, Haviland and Co., "the pushers of good things," of 4 East Twentieth Street. Mr. Dresser's song has been sung with much success by many prominent singers, and is being added to the repertoire of many others.

The collapse of the building in West Broadway some time ago, inspired Montgomery Irving, the strong man, to write a poem, which was published in an evening paper a few days ago. Even strong men are weak when the temptation comes to imitate the immortal Silas Wegg.

B. F. Keith chartered the big ocean tug, *Governor* for the first of the yacht races, and took a plenty of newspaper men from New York, Boston, Philadelphia, and Providence down the bay to see the contest between the flyers. An elaborate luncheon was served, and the guests had a thoroughly enjoyable time.

VAUDEVILLE CORRESPONDENCE.

PROVIDENCE, R. I.—At the Westminster Theatre 2-7 the specialty bill given by the New York London Theatre co. proved to be an excellent one in every respect. Everything was up to date, and there was not a dull moment during the performance. Walter Leon, the young character-actor, mimic and vocalist was exceptionally good, and gave a clever and interesting performance. The others who furnished amusement and received warm applause were Kit Koster, who, suspended in the air by a wire, performed a number of remarkable feats with rifles and pistols; Billy Barlow, eccentric Irish comedian; the Hornbys, character dancers and change artists; Keating and Harris, musical comedians; May Wentworth, pianiste, vocalist, and comedienne; Leonard and Fulton, in their comedy creation, "Tit For Tat"; Pete Shaw, female impersonator; Redding and Stanton in a sketch entitled "A Happy Pair"; and Eldora and Norine, equilibrists and jugglers. Attendance fair. London Gaiety Girls 9-14.

James Maher, jig and reel dancer, returned last week from Canada, where he has been with the Leffert Minstrels. He leaves 10 for London to fill a four-months' engagement with the same co.

HOWARD C. RIPLEY.

CHICAGO, ILL.—Hopkins' South Side Theatre has been packed daily. Reunited for a special engagement Marlo and Dunham appeared at the head of the bill, and they were as clever as of yore. Manager Hopkins pays $2,000 for them for a season of four weeks. Among the other clever performers are the Zoological imitator, Fialkowski; the wonderful De Foreests; the plantation duo; John and Nellie Healy; Gehrue Sisters, formerly with Little Robinson Crusoe, did some very pretty dancing; the Dawsons, skaters; Bertha Wagner, cantatrice; John Jarndyke, comedian; Hendrix and Fox; and Hoskins' stock company produced D'Ennery's A Celebrated Case, altogether making a bill extremely hard to equal.

At Hopkins' West Side Theatre on Tuesday night 4, an accident to the electric light plant caused much alarm and a panic was averted by great effort. Just before the close of Golden Giant Mine the fuse of a high tension transmitter blew out and shut off the electric light current. The theatre was thus left in darkness, and while the audience were wondering whether it was a dark scene or an accident a boy in the gallery settled all doubt by yelling "fire!" The cry startled the audience almost in a frenzy. Harry Jackson, stage manager, with great presence of mind stepped down to the front of the stage and requested everybody to either keep their seats or pass out quietly, as an accident had happened to the electric lights and there was no fire. This allayed their fears and about 600 people managed to get out without injury. The firemen extinguished the blaze before it had done much damage. On Wednesday the performance was resumed and a most entertaining bill it was, embracing the following people: Goldsmith Sisters, dancers; Smith and Fuller, musical comedy, Juno, the golden serpent; Palmer and West, vocal duo; Tom Mack, minstrel; Hanley, Logan and Hanley, sketch; Dean and Jose, Annie Caldwell, soprano; Hicks and Hicks, aerialists, and the stock company, produced the Golden Mine in a very pleasing manner.

At the Masonic Temple Roof-Garden big business continues. John E. McWade sang beautifully, Lillie Western played new selections on her collection of instruments, Amelia Epstein was pleasing, Barelli and Zelina entertaining, and the Golden Trio very funny. Others also contributed. Manager Fair says his season will continue during October and possibly during the Winter.

The second week at Sam T. Jack's Opera House was largely attended, and the performance a very excellent one. Sam T. Jack's Extravaganza co. presented the two-act burlesque, The Bull Fighter.

The Lyceum Theatre and Music Hall was comfortably filled throughout the first week of its season, and to say the house looks beautiful is drawing it decidedly mild; the compartment boxes are novel and the furnishings and decorations rich and inviting. The entertainments will be similar to those given at the famous Alhambra in London and the Folies Bergeres in Paris, and as Manager Thomas L. Grenier spent some time abroad last season he has been a most capable superintendent during the reconstruction. The opening one-act burlesque, The Ideal Girl, was well received.

Frank Hall's Casino presented the usual array of high-class specialty artists.

The Royal Winter Circus and Water Carnival will open early in October with many new features. Manager Hall has also engaged a large ballet, which is under the direction of a well-known ballet-master, and the big building presents a very busy appearance, as rehearsals are now in progress.

Olympic, continuous vaudeville, was filled every night the past week. Alcide Capitaine, the perfect woman, was of course the card, and there were many other excellent acts on the long programme, including Papinta, May Templeton, and Rob. Reilly.

The Tennis Theatre had the best bill since the opening, that is, the vaudeville part of it, headed by Hilda Thomas and Frank Barry.

Havlin's Theatre closed Saturday, Aug. 31—a very unprofitable short season of continuous vaudeville. Manager Havlin announces that he will again change the policy of his theatre. This time it will be a combination house, and he expects to reopen in October some time.

The Orpheum (formerly Engle's) is steadily growing in favor, and the North-Siders are always sure of a good evening's entertainment there. Gus Bruno, Sr., the De Noves, McKees and many others appeared.

At the Park Theatre among the new specialties were Harlowe and Heagle, the Merrill Sisters, Mlle. Chulita, Merritt and Sheldon, Castallett and Hall, Lizzie Newman, Ethel Grey, Clement and Barnes, the Living Pictures, and Dick Kumins' comedy, "The Massacre at Jackson's Hole," closed the performance.

Kohl and Middleton's Museum's both were well patronized.

Manager H. B. Thearle has engaged a number of high-class vaudeville people for the Night in Pekin production. They left Chicago last week for Indianapolis. Florence Townsend, the dancer, was among the number.

Peter Armstrong, who has been the stage-manager of Chicago's only roof-garden, has resigned to accept a similar position with Henderson's Sinbad co.

James Sturgis, many years with Corinne, will be with Sam T. Jack's Adamless Eden co., which opens at Mr. Jack's theatre next week.

Ollie Redpath left Chicago last week to rejoin the Little Robinson Crusoe company.

Jacob Rosenthal has been reappointed treasurer of the Royal English Winter Circus.

Charles Venable closed with the Barnum and Bailey Show, and will join Hopkins' Trans-oceanic company as agent.

HARRY EARL.

NORTH ADAMS, MASS.—The Bijou Theatre opened 2 with a big house, which has been continued twice daily all the week. The Allyns, musical team, were ably assisted by Murphy and McCoy. Edwards and Kernell's singing was good. The Two Kodaks are good, too, especially the landscape painting.

OMAHA, NEB.—Extremely warm weather has interfered with the attendance at the Bijou Theatre week of 2-7, but there have been occasional good houses. Attractions this week are Doherty and Gentry, high roller skaters; LeRoy and Clayton, comedy sketch; Garman and Field, acrobats; Chris Meyer, high kicker and athlete; Denver Dick, champion rifle shot.

BUFFALO, N. Y.—The New Court Street Theatre, under the management of Alphonse J. Mey, reopened 3 with a vaudeville co., headed by Emma and John Ray, and Dorothy Denning, constituting an excellent variety company. The house will be operated after the manner of Koster and Bial's. Refreshments are again to be sold in all parts of the house. Harry Ferren, the well-known advertising agent of the Academy, has joined the Court Street forces.

Shea's Concert Hall opened to big business last week. Florrie West is the stellar attraction and has much improved since her European trip; new songs are plentiful. John James O'Reilly of the old repertoire is retained.

TRENTON, N. J.—MUSEUM (F Hanson, manager): The management should feel pleased at the opening of their house 2 for the season. Three times it was packed to the doors. The bill presented was a very strong one and it pleased everyone. Next week: William Cogan and Rose Bacon, Signor Erni, Frank Mitchell, Lew Baker and Sam Bovdell, Emma Cottrely, John Brock, and in the lecture hall William Queen, A. J. Jeffries, and Professor D. W. Lewis.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): James Thornton's Elite Vaudeville co. opened a week's engagement 2, and judging from the smile that adorned the countenance of Sam Dessauer it must have been a success. A good bill was given by a capable co. Flynn and Sheridan 9-14; Rentz Santley 16-21.

STEUBENVILLE, O.—LOSDON THEATRE (Frank J. Watson, manager): The following people, Nellie B. Sutton, Kelly and Woods, Ed. Aaron, Gibson and Melburn, Charles P. Rich, Potter and Gilbert, opened the week of 2 to good business.

NIAGARA FALLS, N. Y.—MUSIC HALL (Tierney and Mahoney, managers): Davenport Sisters, Ethel May, Rose Graville, Marie De Wolf, Marguerite Newton, J. H. H. Perkins. Good bill to immense business. The past two weeks has been the banner week of the house.

HOBOKEN, N. J.—STAR THEATRE (Sol Weinthal, manager): Week commencing 2, the American Gaiety Girls drawing good houses. Among the co are Lottie Lonsdale, Flo. Harvey, Joe Lorraine, musical artist; the Boulton Sisters, Trilby dancers; Cooper and Stewart, black face comedians; Fields and Wolley and Hodgers and Launchmere.

SANDUSKY, O.—CEDAR POINT (Charles Baetz, manager): During the last week of this popular resort these attractions will be presented twice each day with fireworks each evening, closing 8: Grand Oriental spectacular of Queen Isabella's reception of the Moors, in which a cast of forty people participate. "The Prayer of the Golden Gods by the Moorish Queen"; Bates and Bates, instrumental and vocal artists; Billy Jaxon, who imitates everything and everybody; Norwood Brothers in their triple horizontal bar act; the marvel, Fez Violala, the lady contortionist and champion lamp balancer of the world, assisted by Sirmons.

ROCHESTER, N. Y.—MUSEE THEATRE (W. C. Moore, manager): Business continued good week of 2-7 and an excellent programme was presented. Charles and Corinne Carter proved to be expert illusionists. Melville is a clever gymnast. The vocalisms of Fanny Reynolds were heartily received. Evans and Vidocq, black face comedians, did their turn in a manner that won favor. Billy Carter, with his banjo was pleasing. Lavender and Thompson, sketch artists, were very capable, and James Walbrook, the dancing star, was encored. The California Trio excelled in their work and were repeatedly encored. Continuous vaudeville 9-14.

TORONTO, ONT.—CRYSTAL THEATRE (L. L. Young, manager): Opened 2 to immense business. The artists last week included the Lees, Seibert Hermann, and Palaro in the lecture hall, and Lynch and Jewell, Will Bensley, Daily and Hildon, Lang and Sharp, Lew Randall, and McLeod and Melville in the theatre.

FALL RIVER, MASS.—GAIETY AND BIJOU (Albert Eddy, manager): This theatre opened Labor Day with Hanley and Jarvis, the Le Roys, Henry T. Wait, May Armstrong, Pete Griffiths, and Ferguson Brothers. Boston parties are managerially interested in it. It will be run as a union house both as regards the co. and attaches. Four performances a day are given and prices are ten-twenty.

PORTLAND, ORE.—THE ANHEUSER (Felix Blei, manager): The Anheuser Orchestra, under the direction of H. C. Kay, in musical selections from Srom's "Fest," Colberg's "Concerto," Abt's "Fortuna," Hamm's "Musical Jakes," Brooks' "Razzle Dazzle" and Scaefer's "Cyclone," commingled with serio-comic by Dagmer Neilson, song and dance and challenge mirror dance by Rae Sisters. Sadie Dewey, soubrette, is a winning favorite. Walter Ford as the Irish Prince and the Irish Ambassador made a pleasing impression and Anna Fitzgerald is an interesting fancy dancer.——THE LOUVRE (Fritz Stroebel, manager): R. Rebaglisti's Spanish Quintette and Miss Lillian Leslie continue to please large audiences.——WONDERLAND (J. C. Mosburg, manager): For the week of 26-1 the programme opened with The Black Statue, Bobby Boyle's laughable comedy, characterized from the Wonderland Stock co. Interesting specialties were then introduced by Misses Gracie Layng, Birdie Harris, Hattie Clark, Julia Winchell, Lulu Vernon, Belle Brown, Claire Stanley, Blanche Lewis, Messrs. Bobby Boyle and George Troxell. Entertainment concluded with George Troxell's funny comedy, The Live Indian.

SIOUX CITY, IA.—SOO THEATRE (H. O. Trudell, manager): The Soo opened 2 in the building formerly occupied by the ill-fated Wonderland Musee. The opening audience was large and appreciative. It is the intention of Mr. Trudell to give a first-class vaudeville performance devoid of all objectionable features.

TOLEDO, O.—ROBISON'S CASINO: Business continues good notwithstanding cool and rainy weather. For the week closing 7 these artists appeared: Brandon and Reginl, contortionists and rolling globe artists; Holmes and Waldron, musical team; Miss Carmen Stuart, serpentine dancer; Edw. O'Conner, Irish comedian; Belle and Harry Lynn, song and dance; Lee Le Vant, aerial artist, and the Bents in their popular sketches.

LOUISVILLE, KY.—Straight variety will rule at the Buckingham 2-7. On 2 the performance closed earlier than usual, and the fistic event arranged for by Manager Billy Thompson between "Kid" McCoy and Frank Moore immediately followed. There was considerable interest in the event, and seats sold readily at prices ranging from $1 to $5. The "Kid" bested his adversary, and the fight was considered one of the best ever given in Louisville.

Will S. Hays' latest song, "Hannah, Aint You Glad You Come" was played for the first time by Morebach's Orchestra at the Buckingham on 2.

The New Buckingham will give continuous performances during the reunion here. A company numerically equal to four companies has been engaged, and, as above stated, the house will be open during the entire stay of the visitors. This exhibition of enterprise upon the part of the Messrs. Whallen will doubtless bring in substantial returns.

PARKERSBURG, W. VA.—LAVIN'S CASINO (James Lavin, manager): Week ending 14 are the Whites, Ed. B. and Miss Rolla, scientific boxers and all-round sketch artists; Annie Gilmore, serio-comic, and the regular stock co.

ELWOOD, IND.—ACADEMY OF MUSIC (William Kahler proprietor; Julius Reuss, manager): Opened 1 as a straight variety house. The bill this week consists of Dollie Merton, Rawson and Kilroy, Ray Filburn, Charles Rich, Bessie and M. J. Malcom.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Business good though not quite up to the usual standard. New faces week of 1-7: Gubal and Lillie Ortiz, Crimmins and Gore, the Metropolitan Trio, and Lillian Mason.

DETROIT, MICH.—The opening of the new Capitol Square Theatre on Griswold Street took place on 1 (Sunday), and was an auspicious occasion for Manager Webster, for the attendance was significant for future success. We believe the "continuous performance" theatre has come to Detroit to stay, for this season at least. Whether it will be permanent will, of course, depend chiefly on the attractions offered this season. There is a large contingent who would be willing to patronize a thing of the kind, if they get an adequate return for their money. The stock company, which for three weeks back has been proving its capability at the Empire Theatre, was transplanted from that theatre, and last week gave The Two Orphans at the Capitol Square. The specialty list at the new theatre

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was headed last week by Nellie Ganthony, who is a young English woman of decided talent. She is under engagement to Conant and Harrison, of New York, who intends taking her on a Canadian tour. For this week, however, Detroiters will have an opportunity of seeing Miss Ganthony in her Trilby monologue, which is truly artistic, and a clever piece of work. She is a good mimic, musician, and actress, and the management was fortunate in securing her for the initial performance at the Capitol Square. Other specialists of merit seen there this week are Adelino Mardon, Burt. Jordan, Annie and Lizzie McKay, the four Angela Sisters, and Robert Major. The prices of admission at the Capitol Square are 10, 20 and 30 cents. Our new Capitol Square Theatre will probably be more or less of a rival of Wonderland, which has heretofore been the only place of the kind in the city where daily performances in the vaudeville or variety line were given. Wonderland is a combination of curio-hall and theatre, where the attractions, as a rule, are changed weekly. Last week, 17, Pat Reilly, who had a few weeks to spare before starting on his annual tour with the Reily and Wood Vaudeville co., was at Wonderland entertaining its patrons with his singing, dancing, sketches, etc. Others on the theatre bill are the Spaulding Brothers, aerial acrobats; Billy Swan, and Frank Bambard, Pearse and Burns, and Howard and Emerson. In the curio-hall are found such wonders as the Grothe Brothers, who give exhibitions of their novel wire act; Prof. Herrigan, a ventriloquist; Barnello, the fire king, and Rehl Brothers' orchestra. Ten cents is the uniform price at Wonderland, which admits to all. —ITEM: One of our well-known Detroiters, John R. Stirling, late secretary of the Detroit Citizen's Railway Company, has gone into the theatrical business. He has bought an interest in the Star Theatre, of Buffalo, of which theatre he will be resident manager. He is associated in his new line of work with C. J. Whitney and E. D. Stair. His Detroit friends wish him success.

JERSEY CITY, N. J.—The Bon Ton Theatre presented a long bill 2-7, comprising Harry Le Claire and Edward Leslie, sketch; Joe Hardman, punster; Emmons, Emerson and Emmons, sketch; Katherine Gyles, tennis player; La Monthe and Milton, trapeze; Albert Dashington, song and dance; Daly and Devere, Irish sketch; Clara Raymond, song and dance; Stanley and Scanlon, musical artists; Maurice Hart, animal imitator; Havens and Andrews, sketch; Sadie Hart, serio-comic; Quigley Brothers, dancers; John Stewart, vocalist. Business good.

Salter's Willow Haven Casino is doing good business. New people 2-7 were Grimaldi, the clown, in pantomime; Kissell, gun spinner; Sultana, trick drummer; Florence Teller, changes; Dick Cook and Jessie Boyd, sketch; Frank Riley, negro comedian; William Madden, Irish comedian.

Maggie Cline, the Irish queen, was a visitor at the Bon Ton Theatre 4.

Joe Hardman is doing the best monologue act that has been seen in this city. His songs and jokes are new, and he has made a genuine hit at the Bon Ton Theatre.

Walter Selover is stage-manager at the Bon Ton Theatre.

The patrons of the Bon Ton Theatre are to have a weekly treat hereafter. Manager Tom Dinkins will make a speech at the opening of the performance each Monday night. WALTER C. SMITH.

PHILADELPHIA, PA.—The world of novelties and programmk of sterling merit which are weekly presented at Keith's Bijou, with constant change of attraction, is the cause of this house playing to its full capacity at every performance. This week presents Lilly Post, the favorite of comic opera; the four Schrode Brothers, acrobats; Walter Gale, famous as Happy Jack in The Old Homestead; Kalkasa, juggler, and a host of others.

At the Lyceum Theatre Henry Morris' Twentieth Century Maids opened Sept. 9 for a week. For week of Sept. 16 Zozo, the Magic Queen, a spectacular production.

The May Russell Novelty and Burlesque co. hold the week at Gilmore's Auditorium to good patronage.

BOSTON, MASS.—W. T. Carleton is the special star in the variety bill at the Grand Opera House this week. Among his associates are: Hughey Dougherty, Edwin French, banjoist, and others.

The pop concerts at Keith's continue in attractiveness and good attendance.

In addition to the burlesque Yum-Yum at the Howard Athenæum, a number of specialists appear.

At the Lyceum the Gaiety co. and the McHenry English Swells give a double bill.

An olio which supplements The Planter's Wife at the Grand Museum, includes some good specialtists.

Laloo is the special feature at Austin and Stone's this week.

At the Palace a strong bill attracts paying houses.

CINCINNATI, O.—Rice and Barton's Rose Hill's English Folly Troupe are at the People's week of 8-14.

The American vaudville co., with Ada Hayden, made such a decided hit financially that Manager Fennessy has offered them two return engagements this season.

The ballet as the Lagoon has been a "go" and will be continued for another week. Annie Raymond, cornetist, and Maldwyn Evans, balladist, will also be seen next week. W. S.

OBITUARY.

Captain Alfred Thompson died of hasty consumption at Barnegat Park, N. J., on Aug. 31. He was born in London, and was sixty-one years of age at the time of his death. After receiving a good education at Rugby and Cambridge he entered the regiment of the Inniskillen Dragoons, and remained in the army until he had attained the rank of captain, when he sold out and went to Munich and Paris to study art. Three of his paintings were exhibited at the London Royal Academy. He next turned his attention to the stage, and a number of his pantomimes were produced at Drury Lane and Covent Garden. While in London he became one of the founders of the Empire Music Hall, and edited several comic illustrated papers. On arriving in this country eleven years ago he started a comic paper called *Snap*, which was not long lived. He then wrote The King's Pleasure, which became a favorite piece in the late Lawrence Barrett's repertoire. Several years ago he wrote librettos for the burlesque productions of The Arabian Knights and The Crystal Slipper. Soon after his arrival in America he turned his attention to the designing of scenery and costumes, in which line of work he was very successful. Captain Thompson leaves a widow and two sons. One of his sons, Ernest Talston, is a member of the profession. The funeral and interment took place on Sept. 3 at Tom's River, N. J.

Irma Diller, only daughter of Major William S. Diller, died on the 29th ult. at the Hotel Endicott, in this city, of an affection of the heart. The deceased, who had barely entered upon her twentieth year, was well known in theatrical circles, being a member of the Professional Woman's League. She had received a brilliant education, both here and in France, and it was her ambition to achieve fame before the footlights. She became a student at the American Academy of the Dramatic Arts, and while there gave considerable promise of succeeding ultimately in the profession. Miss Diller's amiability of disposition endeared her to all who knew her.

Colonel D. A. Keyes, who had been in the theatrical business for nearly forty years, died suddenly of heart disease in Boston Sept. 2. He was sixty-nine years old and was connected with the Black America company. Colonel Keyes was at one time advance agent for the elder J. K. Emmett. He had also been in business with Madame Janauschek, John T. Raymond and F. F. Proctor. The management sent the body to Brooklyn, where the dead man leaves a widow and two children.

Thomas V. Jones, well-known in the profession, died on Aug. 23 at Rochester, aged fifty-seven. The interment was in Mount Hope Cemetery in that city.

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Veterans will bear in mind that all B. & O. trains run via Washington and Harper's Ferry.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Allan, Miss A. F.	Gilman, Ada	Perry, Elsie
Atherton, Nellie	Gallatin, Alberta	Prigles, Lizzie
Aubrey, Ella	Gerald, Florence	Prince, Adelaide
Adair, Myrtle	Gilson, Lottie	Potter, Jennie O'Neill
Alliston, Annie	Gray, Ada	
Allyn, Florence	Gi'more, Helen	Pierepont, Gace
Bittner, W. W.	Gilbert, Ethel	Potter, Mabel
Bell, Laura J.	Golden, Grace	Pike, Dollil
Barr, Emyline	Gillette, Ida	Queen, Nellie A.
Blow, Lelia	Humphrey, Nina B.	Reynolds, Gertrude
Barry, Helen	Holliday, Mrs Maggie	Riddell, Mrs Frank
Burkhart, Frances		Ritchie, Adele
Bainbridge, Rolinda	Hunter, Louise	Rice, Louise
	Helmick, Helene	Roland, Catherine
Burroughs, Marie	Hernandez, Irene	Randall, Adelaide
Barry, Eleanor	Hull, Caroline	Ross, Mrs. Chas. J.
Bland, Lena	Hasson, Sadie	Raymond, Mrs. J.
Berleur, Henrietta	Hughes, Minnie	Rouse, Fanny D.
Bennett, Johnstone	Hamilton, May	Sturgis, May
Birch, Mrs. Billy	Heill, Ella	Sadler, Mrs. Frank
Beaudet, Rose	Herman, Selma	Stewart, Belle
Backus, Mrs. C. J.	Howard, Louis	Stoddard, Blanche
Beaudet, Hetta	Hosmer, May	St. Felix Sisters
Blossing, Christine	Helrinck, Helene	Seabury, Anna B.
Bowers, D. P.	Hendricks, Ben	Saunders, John E.
Blythe, Ellen	Harriman, Mildred	Scott, Henrietta
Belden, Mrs. Libby Noxon	Irwin, Mrs. Seldon	Sutton, Nellie B.
	Johnson, Rida	Sheyman, Mary T.
Bishop, Mrs. P. B.	Louise	Strawood, Gertrude
Boothe, Frances	Johnson, Martha L.	A.
Cleary, Louise	Johnson, Sallie	Scott, Georgia
Cook, May	Kennedy, Rosa	Selbie, Eva
Cousens, Lenora	King, Jessie	Stene, Martha
Campbell, Mrs. C. J.	Kingston, Miss M.	Schernerhorn, Orletta
Caldwell, Anna	Kinston, Margu'rite	
Culbertson, Miss	Knowlton, Inez	Singers, Marion
Cohen, Fanny	Lemoine, Rose	Sothern, Miss A. G.
Church, Lottie	Le Roy, Sally	Suits, Anna
Cushman, Sadie	Lester, Miney	Soldene, Emily
Chamberlin, Jean	Lewis, Lucie	Spencer, Alice
Comstock, Mrs.	Lander, Mrs. Frank	Shearer, Josephine
Carlotta, Miss	Le Baron, Lizade	Timberman, Mary
Constantine, Connie	Ling, Anneta	Thorn, Lora
	Lorraine, Lena	Train, Pauline
Cavendish, M.	Lamont, Carrie	Tyler, Odette
Clayton, Vigil	Lynne, Nita	Thurgate, Lillian
Cutting, Mrs. Minnie S.	Lowell, Helene	Tilly, Vesta
	Lascelles, Sara	Tiltone, Edith F.
Caldwell, Ella	Lorrette, Lucie	Tennehill, F. A.
Cummings, Blanche	Lewis, Jeffreys	Travers, Belle
Chandler, Mrs. C. J.	Lorraine, Lena	Trent, Max
Clark, Lida	Lavender, Louise	Ulmer, Lizzie May
Clinton, May	Lamberte, Olga	Uart, Kate
Cooley, Cora	Lipman, Clara	Urquhart, Isabelle
Coole Pauline	Lander, Henrietta	Von Doenhoff, Helen
Cushing, Belle	Linden, Laura	
Carleton, Violet	Lawton, Mrs. A. R.	Van Etta, Ida
Cowell, Anna	Larner, Lee	Vallen, Marie
Claxton, Kate	Mason, Marion M.	Vonaddigger, Miss R.
Carlton, Marion	Markham, Lillian	
Crawford, Alice	Mitchell, Maggie	Verno, Anita
Doremus, Mrs. C. A.	Mainhall, Mrs. J. L.	Vera, Irene
Dana, Kathryn	May, Mae	Williams, Lottie
Donson, Jennie	Mirella, Myra	White, Mrs.
De Bournaix, Maud	Morris, Clara	Williard, Jewal
Deveriaux, Margaret	Moreland, Miss	Winston, Jennie
	Morris, Clara	Walker, Delue
Delaro, Dickie	Morris, Alice	Williard, Eloise
Davenport, Fanny	Martinot, Sadie	Winchell, H. H.
Dayar, Ada	Mason, Mrs. John	Wynne, Josephine
Dairs, Fanny	Moracll Miss	Williams, Esther
Daily, Lottie	Morgan, Lizzie	Walters, Hattie
De Mar, Carrie	McLaughlin, Mamie	Wood, Marie
Edwards, Annie		Williams, Mrs. Edw.
Eytinge, Pearl	Maehl, Lillie	
Edmonds, Mrs. Chas.	Marden, Addie L.	Wilson, Minnie
	Morse, Josephine	Wasserman, Bertha
Emmett, Minnie	Manning, Mrs. D. C.	Waring, Bertha
Ellis, Hattie	Murray, Agnes	Wilburn, Maggie
Earl, Virginia	Neville, Annie	West, Jessie
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